
SpringBoard[®] English Language Arts

STUDENT EDITION

GRADE 7

ABOUT THE COLLEGE BOARD

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To the Student

WELCOME TO SPRINGBOARD!

Dear Student,

Welcome to the SpringBoard program! This program has been created with you in mind: it contains the English Language Arts content you need to learn, the tools to help you learn, and tasks to strengthen the critical thinking skills that prepare you for high school and beyond.

In SpringBoard, you will explore compelling themes through reading, writing, discussions, performances, and research. You will closely read short stories, novels, poems, historical texts, and articles. You'll also view and interpret films, plays, and audio texts while comparing them to their related print versions. With frequent opportunities to write creatively and analytically throughout the program, you will develop fluency, research skills, and an understanding of how to craft your writing based on audience and purpose. Through collaborative discussions, presentations, performances, and debates with your peers, you will deepen your understanding of the texts you've read and viewed and learn how to convey your ideas with clarity and voice.

Tools to help you learn are built into every lesson. At the beginning of each activity, you will see suggested learning strategies, each of which is explained in full in the Resources section of your book. These strategies will help you deeply analyze text, collect evidence for your writing, and critically think about and discuss issues and ideas. Within the activities, you'll also notice explanations about essential vocabulary and grammar concepts that will enrich your ability to read and write effectively.

With high school right around the corner, now is the time to challenge yourself to develop skills and habits you need to be successful throughout your academic career. The SpringBoard program provides you with meaningful and engaging activities built on the rigorous standards that lead to high school, college, and career success. Your participation in SpringBoard will help you advance your reading, writing, language, and speaking and listening skills, all while helping you build confidence in your ability to succeed academically.

We hope you enjoy learning with the SpringBoard program. It will give you many opportunities to explore ideas and issues collaboratively and independently and to cultivate new skills as you prepare for your future.

Sincerely,

SpringBoard

AP CONNECTIONS

When you reach high school, you may have an opportunity to take Advanced Placement (AP) classes or other rigorous courses. When the time comes to make that decision, we want you to be equipped with the kind of higher-order thinking skills, knowledge, and behaviors necessary to be successful in AP classes and beyond. You will see connections to AP in the texts that you read, the strategies you use, and the writing tasks you encounter throughout the course.

Connections to AP Language and Literature will help you

- Read closely and analyze both literary and nonfiction texts
- Analyze relationships among author's purpose, literary/stylistic devices, rhetorical appeals, and desired effects for intended audiences
- Write with attention to selecting textual evidence and organizational patterns according to purpose and audience
- Write to interpret and evaluate multiple perspectives in literature
- Develop the control of language and command of conventions required for academic writing

PSAT/SAT CONNECTIONS

Sometime during the course of your academic career, you will likely be expected to take a college readiness test like the PSAT or SAT. Many colleges require applicants to submit SAT scores along with their school transcripts and essays, and a good PSAT score can lead to scholarships and other awards. The SAT suite is designed to predict which students are on track to leave secondary school and enter college or a career. Your SpringBoard ELA coursework will help you succeed on the Reading, Writing and Language, and Essay tests.

The PSAT/SAT will require you to:

- Read, analyze, and use reasoning to comprehend challenging literary and informational texts to demonstrate and expand your knowledge and understanding.

- Revise and edit texts for expression of ideas and to show facility with a core set of grammar, usage, and punctuation conventions.
- Make careful and considered use of evidence as you read and write.
- Reveal an understanding of relevant words in context and of how word choice helps shape meaning and tone.

THE SPRINGBOARD DIFFERENCE

SpringBoard is different because it provides instruction with hands-on participation that involves you and your classmates in daily discussions and analysis of what you're reading and learning. You will have an opportunity to

- Discuss and collaborate with your peers to explore and express your ideas
- Explore multiple perspectives by reading a variety of texts—both fiction and nonfiction—that introduce you to different ways of thinking, writing, and communicating
- Examine writing from the perspective of a reader and writer and learn techniques that good writers use to communicate their message effectively
- Gain a deep understanding of topics, enabling you to apply your learning to new and varied situations
- Take ownership of your learning by practicing and selecting strategies that work for you
- Reflect on your growth and showcase your best work as a reader, writer, speaker, and listener in a working Portfolio

MIDDLE SCHOOL AT A GLANCE

Grade 6

SpringBoard grade 6 is developed around the thematic concept of **change**. During the year, you will learn how writers use that theme to tell stories in poetry, short stories, and nonfiction texts. Among the many authors whose work you will read is Langston Hughes, a famous writer who was part of the Harlem Renaissance. Sharon Creech explores change resulting from the loss of a parent in her novel *Walk Two Moons*. Gary Soto and

Sandra Cisneros tell vivid stories about the awkward changes that can be part of growing up. John Steinbeck takes you on a trip around the country with his dog, Charley. Scenes from one of William Shakespeare's plays take you into the world of drama. As you read these texts and make connections to experiences in your own life, you will begin to see how writers use the details of everyday life to create stories that we all enjoy.

Reading and writing go hand in hand, and SpringBoard grade 6 gives you opportunities to write your own stories (narrative writing), explain information (explanatory writing), and create an argument to persuade an audience (argumentative writing). Specific strategies for writing and revising support your writing efforts from planning to drafting, revising, and editing. You will be writing a personal narrative and a short story, essays in which you share your ideas about a fictional story and a real-life story, and an argumentative letter to persuade others to support your position on an issue.

You will also be asked to deepen your understanding by analyzing how film presents a topic and by conducting research on topics of interest. In this grade you will view a video biography of Temple Grandin while also reading about her life and how she has coped with autism.

Grade 7

In SpringBoard grade 7, you will investigate the thematic concept of **choice**. All of us make choices every day. Some of those choices have a short-term impact (like what to have for lunch), while others have a greater impact (like whether to study in school or to goof off!). By reading from his autobiography, you will learn about Nelson Mandela's choice to fight segregation in South Africa—even though it meant going to jail. A famous poem by Robert Frost, the novel *Tangerine*, Sojourner Truth's historic speech on slavery, and a drama by Shakespeare all show you the choices that real and imaginary characters make and how those choices affect their lives. Close reading strategies will help you to determine what each text says explicitly and to make logical inferences from what it does not say explicitly. Writing and speaking will focus on text-based evidence. For example, you and your peers will write a literary analysis of a novel and include findings from research to produce a multimedia biographical presentation. Much

like in 6th grade, you will be asked to write in narrative, explanatory, and argumentative modes.

You will also look at print texts and then examine how those same texts are portrayed in performances. You will get to star in a performance of a scene from another of Shakespeare's plays.

Grade 8

In SpringBoard grade 8, units of study focus on the theme of **challenge**. Among the many texts that you will read are an essay about Civil War heroes, narratives about the Holocaust, a novel and short story by Ray Bradbury, Elie Wiesel's Nobel Prize acceptance speech, poetry by Walt Whitman, and a play by Shakespeare.

These texts take you into the world of heroes—both everyday heroes and extraordinary ones—who face challenges and take actions to overcome them. You will learn about the archetype of “hero,” which is a model that writers follow in creating stories about heroes. Writing and speaking opportunities are varied and engaging. For example, you will write a hero's journey narrative about a hero of your choice, along with essays and an argument that presents your position on an issue in a compelling way. Using research on an issue of national or global significance, you will create an informative multimedia presentation. Viewing film is also a part of researching and analyzing what authors are communicating. As part of studying comedy and Shakespeare, you will analyze scenes from the play *A Midsummer Night's Dream* and then view those scenes in film to determine how and why a film director may have changed the scenes.

CLASSROOM TOOLS

As you move through each SpringBoard unit, your teacher will guide you to use tools that will help you develop strong study habits, keep your work organized, and track your learning progress.

Reader/Writer Notebook

Your **Reader/Writer Notebook** is a place to record and keep track of vocabulary words, grammar practice, notes and reflections on readings, some writing assignments, brainstorming, and other items as determined by your teacher. You will use your Reader/Writer Notebook often, so think of it as an extension of the main SpringBoard book.

Word Wall

Your teacher will regularly add new vocabulary words to the class **Word Wall**. The Word Wall gives you and your classmates a visual reminder of the words you are learning throughout the unit of study. Also, you can use the Word Wall to easily check the spelling of new words.

Performance Portfolio

Your **Performance Portfolio** is a place to keep your assignments organized so that you can see your growth and learning across the school year. Keeping a portfolio will make it easier to share your work with others, reflect on what you are learning, revise certain pieces of work, and set goals for future learning.

Your teacher will guide you to include items in your portfolio that illustrate a wide range of work, such as first drafts, final drafts, quickwrites, notes, reading logs, graphic organizers, audio and video examples, and graphics that represent a variety of genres, forms, and media created for a multitude of purposes. As you progress through the course, you will have opportunities to revisit prior work, revise it based on new learning, and reflect on the learning strategies and activities that help you be successful.

Independent Reading

Based on your personal interests and preferences, you will be encouraged to select books, articles, and other texts to read independently. Reading independently not only

reinforces the learning you're doing in class, but it also gives you a chance to expand your knowledge about topics that fascinate you.

You can find **Independent Reading Lists** in the Resources section at the back of your book. The lists provide ideas for texts that complement the reading you're doing in each SpringBoard unit. These are suggestions to get you started, but you may also choose other readings with input from your teacher, family, and peers.

While you work your way through each SpringBoard unit, your teacher will give you time to read independently. You can record general thoughts or reactions to your independent reading in the **Independent Reading Log** in the Resources section of your book. You may also use the Independent Reading Log to respond to the occasional **Independent Reading Links** that you'll encounter in each SpringBoard unit. These links prompt you to think about your independent reading by responding to questions, doing research, making connections between texts and themes, discussing ideas in book groups, and recommending titles to your classmates.

We hope you enjoy exploring the texts, topics, and themes in SpringBoard and that you feel inspired to deepen your reading, writing, speaking, and analytic skills through the program.

College and Career Readiness Standards

Reading Standards for Literature

Key Ideas and Details	RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
	RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
	RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
Craft and Structure	RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
	RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
	RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
Integration of Knowledge and Ideas	RL.7.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
	RL.7.8	(Not applicable to literature)
	RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
Range of Reading and Text Complexity	RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading Standards for Informational Text

Key Ideas and Details	RI.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
	RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
	RI.7.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
Craft and Structure	RI.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.
	RI.7.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.
	RI.7.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
Integration of Knowledge and Ideas	RI.7.7	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).
	RI.7.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.
	RI.7.9	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.
Range of Reading and Text Complexity	RI.7.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Writing Standards

Text Types and Purposes	W.7.1	Write arguments to support claims with clear reasons and relevant evidence.
	W.7.1a	Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
	W.7.1b	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. CA
	W.7.1c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
	W.7.1d	Establish and maintain a formal style.
	W.7.1e	Provide a concluding statement or section that follows from and supports the argument presented.
	W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
	W.7.2a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/ contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
	W.7.2b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
	W.7.2c	Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
	W.7.2d	Use precise language and domain-specific vocabulary to inform about or explain the topic.
	W.7.2e	Establish and maintain a formal style.
	W.7.2f	Provide a concluding statement or section that follows from and supports the information or explanation presented.
	W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
	W.7.3a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

Writing Standards

Text Types and Purposes	W.7.3b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
	W.7.3c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
	W.7.3d	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
	W.7.3e	Provide a conclusion that follows from and reflects on the narrated experiences or events.
Production and Distribution of Writing	W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
	W.7.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7.)
	W.7.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.
Research to Build and Present Knowledge	W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
	W.7.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
	W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
	W.7.9a	Apply <i>grade 7 Reading standards</i> to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).
	W.7.9b	Apply <i>grade 7 Reading standards</i> to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).
Range of Writing	W.7.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening Standards

Comprehension and Collaboration	SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly.
	SL.7.1a	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
	SL.7.1b	Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
	SL.7.1c	Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
	SL.7.1d	Acknowledge new information expressed by others and, when warranted, modify their own views.
	SL.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
	SL.7.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.
Presentation of Knowledge and Ideas	SL.7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
	SL.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.
	SL.7.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.)

Language Standards

Conventions of Standard English	L.7.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
	L.7.1a	Explain the function of phrases and clauses in general and their function in specific sentences.
	L.7.1b	Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.
	L.7.1c	Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.
	L.7.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
	L.7.2a	Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).
	L.7.2b	Spell correctly.
Knowledge of Language	L.7.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
	L.7.3a	Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.
Vocabulary Acquisition and Use	L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i> , choosing flexibly from a range of strategies.
	L.7.4a	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
	L.7.4b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i> , <i>bellicose</i> , <i>rebel</i>).
	L.7.4c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
	L.7.4d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
	L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Language Standards

Vocabulary Acquisition and Use	L.7.5a	Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
	L.7.5b	Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
	L.7.5c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i> , <i>respectful</i> , <i>polite</i> , <i>diplomatic</i> , <i>condescending</i>).
	L.7.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



The Choices We Make

Visual Prompt: You may have heard the saying “A picture is worth a thousand words.” What story does this picture tell? What makes you say this? What do you predict you will learn in this unit?

Unit Overview

This unit introduces the year-long focus on “choices,” using a variety of genres to investigate this theme. You will examine texts that present characters who, for personal or cultural reasons, have made choices about the way they live their lives. You will analyze fiction and nonfiction texts and create and present original works that express the concept of choice. In creating these original texts, you will engage in the writing process, including collaborating with your peers in Writing Groups.

GOALS:

- To analyze genres and their organizational structures
- To examine the function of narrative elements
- To apply techniques to create coherence and sentence variety in writing
- To apply revision techniques in preparing drafts for publication

ACADEMIC VOCABULARY

effect
effective
coherence
internal coherence
external coherence

Literary Terms

genre
stanza
denotation
connotation
figurative language
narrative
sensory details
characterization
myths
symbol
symbolism

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Previewing the Unit

LEARNING STRATEGIES:

QHT, Collaborative Groups, Summarizing

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and summarize the knowledge and skills necessary to complete Embedded Assessment 1 successfully.

Making Connections

In this unit, you will read a variety of genres, including poetry, autobiography, memoir, myth, and fable. You will also learn more about personal narratives and write and revise one of your own. By the end of the unit, after studying myths and fables, you will also write and illustrate a myth.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How do authors use narrative elements to create a story?
2. What are the elements of effective revision?

Developing Vocabulary

Look again at the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit.

When using a **QHT**, think about how well you know each term, and then label each word with a letter:

Q: words you have questions about

H: words you've heard before, but aren't sure about the meaning

T: words you could teach

Q	H	T

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Revising a Personal Narrative about Choice. While reading, underline or highlight key skills and knowledge you will need to be successful with the assignment.

Your assignment is to revise the personal narrative with reflection you previously drafted. Use the revision techniques you have learned in this unit, including meeting in a Writing Group, to improve the beginning, middle, and end of your narrative. You will also write a text explaining the revisions you made to improve your first draft and the effect of the changes on the final piece.

Paraphrase what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.



INDEPENDENT READING LINK

Read and Discuss

The first half of this unit will focus on personal narratives. Choose from the genres of memoir, biography, or autobiography to read and respond to during this unit. Select a book that looks interesting to you and seems manageable. Use your Reader/Writer Notebook to create a reading plan and respond to any questions, comments, or reactions you might have to your reading. You can also jot notes in your Independent Reading Log. Refer to those notes as you participate in book discussions with your classmates about how the choices the characters made helped shape the book's theme.

Learning Targets

- Paraphrase and analyze quotes related to choices.
- Consider the choices you make as a reader and writer.

LEARNING STRATEGIES:
Brainstorming, Paraphrasing,
Word Sort, Activating Prior
Knowledge, Previewing

Paraphrasing Ideas

1. In the graphic organizer below, paraphrase each quote in the first column and write a personal response to the quote in the second column. Remember that to paraphrase means to put information in your own words.

Read and Paraphrase What is the author saying?	Personal Response To what extent do you agree or disagree with what the author is saying about choice?
1. "Life is the sum of all your choices." — Albert Camus	
2. "While we are free to choose our actions, we are not free to choose the consequences of our actions." — Stephen R. Covey	
3. "The strongest principle of growth lies in human choice." — George Eliot	
4. "The last of the human freedoms is to choose one's attitude." — Victor Frankl	
5. "The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he chooses to stand at time of challenge and controversy." — Dr. Martin Luther King, Jr.	
6. "I believe the choice to be excellent begins with aligning your thoughts and words with the intention to require more from yourself." — Oprah Winfrey	

Exploring the Concept of Choice

Literary Terms

A literary **genre** is the category or class to which a literary work belongs; epic poetry, mythology, and science fiction are all examples of literary genres.

My Notes

Your Choices as a Reader

One choice that you will make is what you will read in your own time. Respond to the following questions in your Reader/Writer Notebook.

2. Think about what you like to read most.
 - What have you enjoyed reading in the past?
 - What is your favorite type of text, favorite **genre**, or favorite author?
3. Think about the manageability of the texts you have enjoyed reading in the past.
 - Do you like a text with short sections or longer chapters?
 - What kinds of readings do you usually stick with from start to finish?
4. Do you have a favorite genre?

Preview the book you've selected:

- What do the front and back cover show you?
- What type of visual is shown?
- What types of fonts and colors are used?
- Are there awards or brags? What do they say?
- What do these elements tell you about the book?

Read the first few pages.

- Does this seem interesting?
- Does the text make sense so far?
- Does this seem too hard, too easy, or just right?

After considering the content and purpose of the independent reading in this unit, do you want to continue reading the book you chose or choose something else?

5. Create an **INDEPENDENT READING PLAN** for the text you have chosen.

- I have chosen to read by because
- I will create time to read by
- I should finish this text by

As you read, think like a writer; notice the way the author tells his or her own story (in a memoir or autobiography) or the story of the subject (in a biography). Your teacher may ask you to respond to your reading by asking you specific questions about your text. You may also have the opportunity to apply a specific skill or strategy you've practiced in class to your independent reading.

Your Choices as a Writer

6. What types (genres) of texts do you enjoy writing the most?
7. What types (genres) of texts do you enjoy writing the least?
8. Do you choose to write outside of school? Explain.
9. Examine the chart on the next page.
 - Why is writing a process?
 - What part(s) of the writing process are you most familiar with?
 - What part(s) of the writing process are you least familiar with?

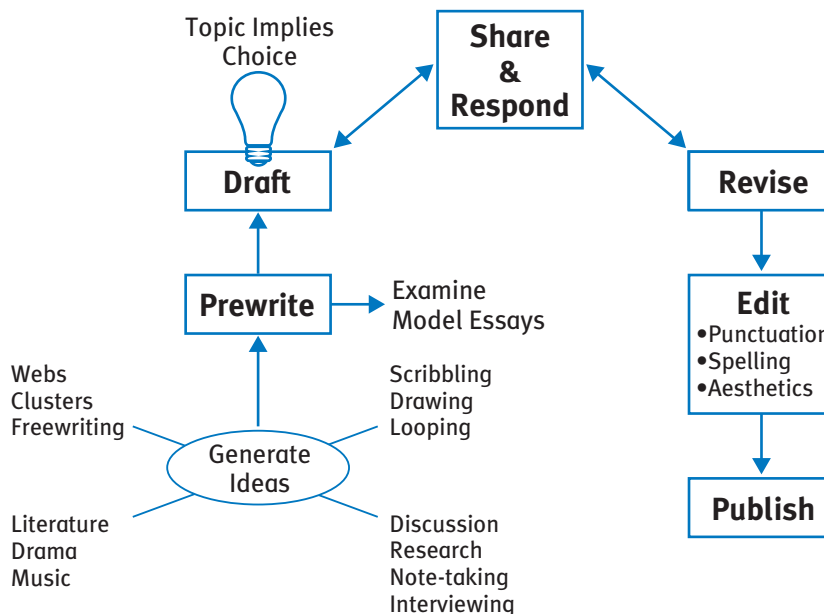
My Notes

[illegible]

Exploring the Concept of Choice

My Notes

Writing as a Process



Preparing Your Portfolio Your portfolio will be a place for you to collect, review, and revise the work you do during each unit of instruction. Use your brainstorming about choice, the quotes, your response to the quotes, and your reflection, planning, and goal setting as a reader and writer to create a **portfolio cover**. Creatively express your ideas. The largest thing on your cover should be the word “Choice.”

Exploring Your Choices In your Reader/Writer Notebook, create a web titled “My Choices” to brainstorm the choices you have faced and decisions you have made in your life. Think about large and small choices from the past and in the present. You will return to this web throughout the unit.

Add these ideas to the second section of your portfolio cover. Use words, phrases, or pictures, and then label this section “personal choices.”

Choices and Consequences: Paired Poetry

GRAMMAR & USAGE Punctuation

Writers use punctuation in poetry to cluster ideas and communicate meaning for the reader. As you read the poem, look for specific examples of punctuation. Think about how and why the poet used the punctuation in the poem.

My Notes

hence: from now

Poetry

The Road Not Taken

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages **hence**:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.



ABOUT THE AUTHOR

Nikki Giovanni is a popular poet and professor of English. Over the years, she has won numerous writing awards. Her writing often focuses on individuals and their choices to make a difference.

Poetry

Choices

by Nikki Giovanni

if i can't do
what i want to do
then my job is to not
do what i don't want
to do
it's not the same thing
but it's the best i can
do
if i can't have
what i want . . . then
my job is to want
what i've got
and be satisfied
that at least there
is something more
to want
since i can't go
where i need
to go . . . then i must . . . go
where the signs point
though always understanding
parallel movement
isn't **lateral**
when i can't express
what i really feel
i practice feeling
what i can express
and none of it is equal
i know
but that's why mankind
alone among the animals
learns to cry

My Notes

parallel: side by side in a straight line

lateral: sideways

Choices and Consequences: Paired Poetry

My Notes

Second Read

- Reread the poems to answer these text-dependent comprehension questions.
- Write any additional questions you have about the poems in your Reader/Writer Notebook.

1. **Craft and Structure:** What does “diverged” mean in the first line of “The Road Not Taken”? How do you know?

2. **Key Ideas and Details:** Which lines in “The Road Not Taken” tell you about the choice the narrator is faced with and the factors he considers when making his choice?

3. **Key Ideas and Details:** How does the narrator feel about the choice he made? How do you know?

4. **Key Ideas and Details:** In the poem “Choices,” which lines indicate that the narrator lacks a real choice?

5. **Key Ideas and Details:** How does the narrator in “Choices” react to each of the things she can’t do?

6. **Key Ideas and Details:** Reread the last three lines of “Choices.” What is the emotional impact of these lines?

Working from the Text

7. An author's diction — choice of words — often has an **effect** on the reader. Words may carry a **denotation** and **connotation**, as well as **figurative** meanings. Use the graphic organizer to compare and contrast the diction in the two poems.

"The Road Not Taken"	"Choices"
Examples of denotation and connotation:	Examples of denotation and connotation:
Words and phrases with figurative meanings:	Words and phrases with figurative meanings:

ACADEMIC VOCABULARY

Effect and **effective** are words you will encounter often in academic courses. **Effect** is the way one thing influences or acts upon another. The adjective **effective** describes something that is successful in producing a desired or intended result.

Literary Terms

A word's **denotation** is its exact, literal meaning. **Connotation** is the suggested or implied meaning or emotion associated with a word, beyond its literal definition.

Figurative language is language used in an imaginative way to express ideas that are not literally true. It is used for effect, such as with personification, simile, metaphor, and hyperbole.

Check Your Understanding

Select one word from "The Road Not Taken" and one word from "Choices." In your Reader/Writer Notebook, explain the connotations and denotations of each word. Then, think about how the two words compare to each other. Do they suggest different emotions or similar ones? Do they produce similar or different effects on the reader? What do each poet's word choices imply about life?

Writing to Sources: Explanatory Text

Think about the poems and your analysis of their speakers, word choices, and themes. Then write a paragraph in which you explain the two narrators' reflections about choices. Be sure to:

- Start your paragraph with a topic sentence.
- Include quotations of words and lines from the poems that support your ideas about choices.

Choices and Consequences

Many choices have consequences. Go back to your "My Choices" web in your Reader/Writer Notebook and add the consequences for the choices you labeled. Some choices may have several consequences. Add just the most important ones that resulted from your choice.

WORD CONNECTIONS

Cognates

A cognate is a word that has the same root meaning as a word in the same or another language. The English word *consequences* comes from the Latin verb *consequi*, which means "following closely." It has the same meaning as a similar word in Spanish. Both *consecuencia* and *consequence* mean "a result or an effect of an action."

Exploring the Personal Narrative

LEARNING STRATEGIES:

Activating Prior Knowledge,
Graphic Organizer, Note-taking,
Metacognitive Markers

My Notes

Literary Terms

A **narrative** tells a story or describes a sequence of events in an incident.

Learning Targets

- Analyze the structural components of a personal narrative.
- Write a summary examining the central incident, response, and reflection in a personal narrative.

Preview

A personal **narrative** tells a story about something that happened in the writer's life. In this activity, you will read a personal narrative, analyze its structure and key ideas, and then write your own summary of the story.

Introducing the Strategy: Metacognitive Markers

Metacognition refers to the thinking you do about your own learning. Using metacognitive markers involves marking the text with symbols to reflect the thinking you are doing as you read. After reading, you can scan the text and use your metacognitive markers to quickly find evidence when you are talking or writing about a text. Here are the markers:

- ? Use a question mark for questions you have about the text.
- ! Use an exclamation point for a reaction to what you are reading.
- * Use an asterisk for a comment about the text.
- _ Use an underline to identify a key idea or detail in the text.

Setting a Purpose for Reading

- As you read "The Scholarship Jacket," use metacognitive markers to interact with the text.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Marta Salinas was born in Coalinga, California, in 1949. She studied creative writing at the University of California at Irvine and has published several short stories. Her best-known story, "The Scholarship Jacket," has appeared in many anthologies and textbooks.

Personal Narrative

The Scholarship Jacket

by Marta Salinas

1 The small Texas school that I went to had a tradition carried out every year during the eighth-grade graduation: a beautiful gold and green jacket (the school colors) was awarded to the class valedictorian, the student who had maintained the

highest grades for eight years. The **scholarship** jacket had a big gold S on the left front side and your name written in gold letters on the pocket.

2 My oldest sister, Rosie, had won the jacket a few years back, and I fully expected to also. I was fourteen and in the eighth grade. I had been a straight A student since the first grade and this last year had looked forward very much to owning that jacket. My father was a farm laborer who couldn't earn enough money to feed eight children, so when I was six I was given to my grandparents to raise. We couldn't participate in sports at school because there were registration fees, uniform costs, and trips out of town; so, even though our family was quite **agile** and athletic there would never be a school sports jacket for us. This one, the scholarship jacket, was our only chance.

3 In May, close to graduation, spring fever had struck as usual with a vengeance. No one paid any attention in class; instead we stared out the windows and at each other, wanting to speed up the last few weeks of school. I despaired every time I looked in the mirror. Pencil thin, not a curve anywhere. I was called "beanpole" and "string bean," and I knew that's what I looked like. A flat chest, no hips, and a brain; that's what I had. That really wasn't much for a fourteen-year-old to work with, I thought, as I absent-mindedly wandered from my history class to the gym. Another hour of sweating in basketball and displaying my toothpick legs was coming up. Then I remembered my P.E. shorts were still in a bag under my desk where I'd forgotten them. I had to walk all the way back and get them. Coach Thompson was a real bear if someone wasn't dressed for P.E. She had said I was a good forward and even tried to talk Grandma into letting me join the team once. Of course Grandma said no.

4 I was almost back at my classroom door when I heard voices raised in anger as if in some sort of argument. I stopped. I didn't mean to eavesdrop, I just hesitated, not knowing what to do. I needed those shorts and I was going to be late, but I didn't want to interrupt an argument between my teachers. I recognized the voices: Mr. Schmidt, my history teacher, and Mr. Boone, my math teacher. They seemed to be arguing about me. I couldn't believe it. I still remember the feeling of shock that rooted me flat against the wall as if I were trying to blend in with the graffiti written there.

5 "I refuse to do it! I don't care who her father is, her grades don't even begin to compare to Martha's. I won't lie or falsify records. Martha has a straight A-plus average and you know it." That was Mr. Schmidt and he sounded very angry. Mr. Boone's voice sounded calm and quiet.

6 "Look. Joann's father is not only on the Board, he owns the only store in town: we could say it was a close tie and—"

7 The pounding in my ears drowned out the rest of the words, only a word here and there filtered through. "... Martha is Mexican ... resign. ... won't do it ... " Mr. Schmidt came rushing out and luckily for me went down the opposite way toward the auditorium, so he didn't see me. Shaking, I waited a few minutes and then went in and grabbed my bag and fled from the room. Mr. Boone looked up when I came in but didn't say anything. To this day I don't remember if I got in trouble in P.E. for being late or how I made it through the rest of the afternoon. I went home very sad and cried into my pillow that night so Grandmother wouldn't hear me. It seemed a cruel **coincidence** that I had overheard that conversation.

8 The next day when the principal called me into his office I knew what it would be about. He looked uncomfortable and unhappy. I decided I wasn't going to make it any easier for him, so I looked him straight in the eyes. He looked away and fidgeted with the papers on his desk.

scholarship: related to money given to support a student's education

agile: nimble, quick

My Notes

coincidence: an unexpected event that seems to happen by chance

Exploring the Personal Narrative

dismay: disappointment

My Notes

9 “Martha,” he said, “there’s been a change in policy this year regarding the scholarship jacket. As you know, it has always been free.” He cleared his throat and continued. “This year the Board has decided to charge fifteen dollars, which still won’t cover the complete cost of the jacket.”

10 I stared at him in shock, and a small sound of **dismay** escaped my throat. I hadn’t expected this. He still avoided looking in my eyes.

11 “So if you are unable to pay the fifteen dollars for the jacket it will be given to the next one in line.” I didn’t need to ask who that was.

12 Standing with all the dignity I could muster, I said, “I’ll speak to my grandfather about it, sir, and let you know tomorrow.” I cried on the walk home from the bus stop. The dirt road was a quarter mile from the highway, so by the time I got home, my eyes were red and puffy.

13 “Where’s Grandpa?” I asked Grandma, looking down at the floor so she wouldn’t ask me why I’d been crying. She was sewing on a quilt as usual and didn’t look up.

14 “I think he’s out back working in the bean field.”

15 I went outside and looked out at the fields. There he was. I could see him walking between the rows, his body bent over the little plants, hoe in hand. I walked slowly out to him, trying to think how I could best ask him for the money. There was a cool breeze blowing and a sweet smell of mesquite fruit in the air, but I didn’t appreciate it. I kicked at a dirt clod. I wanted that jacket so much. It was more than just being a valedictorian and giving a little thank you speech for the jacket on graduation night. It represented eight years of hard work and expectation. I knew I had to be honest with Grandpa; it was my only chance. He saw my shadow and looked up.

16 He waited for me to speak. I cleared my throat nervously and clasped my hands behind my back so he wouldn’t see them shaking. “Grandpa, I have a big favor to ask you,” I said in Spanish, the only language he knew. He still waited silently. I tried again. “Grandpa, this year the principal said the scholarship jacket is not going to be free. It’s going to cost fifteen dollars, and I have to take the money in tomorrow, otherwise it’ll be given to someone else.” The last words came out in an eager rush. Grandpa straightened up tiredly and leaned his chin on the hoe handle. He looked out over the field that was filled with the tiny green bean plants. I waited, desperately hoping he’d say I could have the money.

17 He turned to me and asked quietly, “What does a scholarship jacket mean?”

18 I answered quickly; maybe there was a chance. “It means you’ve earned it by having the highest grades for eight years and that’s why they’re giving it to you.” Too late I realized the significance of my words. Grandpa knew that I understood it was not a matter of money. It wasn’t that. He went back to hoeing the weeds that sprang up between the delicate little bean plants. It was a time-consuming job; sometimes the small shoots were right next to each other. Finally he spoke again as I turned to leave, crying.

19 “Then if you pay for it, Marta, it’s not a scholarship jacket, is it? Tell your principal I will not pay the fifteen dollars.”

20 I walked back to the house and locked myself in the bathroom for a long time. I was angry with Grandfather even though I knew he was right, and I was angry with the Board, whoever they were. Why did they have to change the rules just when it was my turn to win the jacket? Those were the days of belief and innocence.

21 It was a very sad and withdrawn girl who dragged into the principal's office the next day. This time he did look me in the eyes.

22 "What did your grandfather say?"

23 I sat very straight in my chair.

24 "He said to tell you he won't pay the fifteen dollars."

25 The principal muttered something I couldn't understand under his breath and walked over to the window. He stood looking out at something outside. He looked bigger than usual when he stood up; he was a tall, gaunt man with gray hair, and I watched the back of his head while I waited for him to speak.

26 "Why?" he finally asked. "Your grandfather has the money. He owns a two-hundred acre ranch."

27 I looked at him, forcing my eyes to stay dry. "I know, sir, but he said if I had to pay for it, then it wouldn't be a scholarship jacket." I stood up to leave. "I guess you'll just have to give it to Joann." I hadn't meant to say that, it had just slipped out. I was almost to the door when he stopped me.

28 "Martha — wait."

29 I turned and looked at him, waiting. What did he want now? I could feel my heart pounding loudly in my chest and see my blouse fluttering where my breasts should have been. Something bitter and vile tasting was coming up in my mouth; I was afraid I was going to be sick. I didn't need any sympathy speeches. He sighed loudly and went back to his big desk. He watched me, biting his lip.

30 "Okay. We'll make an exception in your case. I'll tell the Board, you'll get your jacket."

31 I could hardly believe my ears. I spoke in a trembling rush. "Oh, thank you, sir!" Suddenly I felt great. I didn't know about adrenalin in those days, but I knew something was pumping through me, making me feel as tall as the sky. I wanted to yell, jump, run the mile, do something. I ran out so I could cry in the hall where there was no one to see me.

32 At the end of the day, Mr. Schmidt winked at me and said, "I hear you're getting the scholarship jacket this year."

33 His face looked as happy and innocent as a baby's, but I knew better. Without answering I gave him a quick hug and ran to the bus. I cried on the walk home again, but this time because I was so happy. I couldn't wait to tell Grandpa and ran straight to the field. I joined him in the row where he was working, and without saying anything I crouched down and started pulling up the weeds with my hands. Grandpa worked alongside me for a few minutes, and he didn't ask what had happened. After I had a little pile of weeds between the rows, I stood up and faced him.

34 "The principal said he's making an exception for me, Grandpa, and I'm getting the jacket after all. That's after I told him what you said."

35 Grandpa didn't say anything; he just gave me a pat on the shoulder and a smile. He pulled out the crumpled red handkerchief that he always carried in his back pocket and wiped the sweat off his forehead.

36 "Better go see if your grandmother needs any help with supper."

37 I gave him a big grin. He didn't fool me. I skipped and ran back to the house whistling some silly tune.

My Notes

vile: disgusting



Exploring the Personal Narrative

My Notes

Second Read

- Reread the personal narrative to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** What does Martha mean by “rooted” against the wall in paragraph 4?
 2. **Key Ideas and Details:** What can be inferred from the conversation Martha overheard between her two teachers?
 3. **Craft and Structure:** Reread paragraphs 16–18. Compare and contrast Martha’s point of view about the scholarship jacket with her grandfather’s. Include details from the text that reveal each character’s point of view.
 4. **Key Ideas and Details:** What makes the principal suddenly change his mind in paragraph 30? How do you know?
 5. **Key Ideas and Details:** Martha overhears and then engages in several conversations in this story. How does each conversation move the story forward?

6. **Key Ideas and Details:** In the last paragraph, Martha’s grandfather reacts silently to her news about the jacket. If he had spoken to his granddaughter, what might he have said? What evidence in the story supports your answer?

My Notes

Working from the Text

7. A personal narrative may follow this structure:

- Incident: The central piece of action that is the focus of the narrative.
- Response: The immediate emotions and actions associated with the incident.
- Reflection: A description that explores the significance of the incident.

During class discussion, use the graphic organizer to take notes on the key parts of “The Scholarship Jacket.” Use your metacognitive markers to help locate textual evidence that supports your ideas.

Incident (what happened)	Response (the narrator’s feelings and actions associated with the incident)	Reflection (the lessons the narrator learned from this experience)

Check Your Understanding

Choose one column of your graphic organizer—Incident, Response, or Reflection. Explain how you were able to locate evidence from the story to complete the column.

Writing to Sources: Explanatory Text

Using the information from your class discussion and the graphic organizer, write a short summary analyzing what the narrator learns from the incident in the story. Be sure to:

- Describe what happens, how the narrator responds, and what she learns from the events in the story.
- Cite specific details from the story.



WORD CONNECTIONS

Roots and Affixes

Reflection comes from the Latin prefix *re-* (“back”) and the root *flectere* (“to bend”), so it carries the meaning of “bending or turning back.” When you reflect, you turn your thoughts back to think again about a subject.

Language Checkpoint: Using Possessive Nouns

Learning Targets

- Understand how to form possessive nouns correctly using apostrophes.
- Revise writing to check for correct use of possessive nouns.

Using Possessive Nouns

Part of being a strong writer is knowing how to follow certain grammatical conventions in your writing, and knowing how to check for correct grammar, spelling, and punctuation when revising your work. In this activity, you'll take a close look at how to form possessive nouns.

Possessive nouns show ownership or belonging. For example, in "The Scholarship Jacket," the character Martha lives on her *grandparents'* ranch. The word *grandparents'* is a possessive noun showing that the ranch belongs to, or is owned by, Martha's grandparents.

1. Read the following excerpt from "The Scholarship Jacket" by Marta Salinas. Mark the words that end in an apostrophe + s (for example, *author's*).

"I refuse to do it! I don't care who her father is, her grades don't even begin to compare to Martha's. I won't lie or falsify records. Martha has a straight A-plus average and you know it." That was Mr. Schmidt and he sounded very angry. Mr. Boone's voice sounded calm and quiet.

"Look. Joann's father is not only on the Board, he owns the only store in town: we could say it was a close tie and—"

2. Read this excerpt from a student's analysis of "The Scholarship Jacket" and underline words that end in an apostrophe + s (for example, *author's*) or an s + an apostrophe (for example, *authors'*):

In Marta Salinas's story, the main character learns to appreciate her grandparents' values about the importance of hard work. The conflict in the story begins when Martha overhears her teachers' argument in the hallway about which student should receive the scholarship jacket.

3. In these excerpts, the words *Martha's*, *Mr. Boone's*, *Joann's*, *Salinas's*, *grandparents'*, and *teachers'* are possessive nouns. In other words, something belongs to these people. With a partner, try to determine what belongs to each of the possessive nouns in the excerpts.

Martha's _____

Mr. Boone's _____

Joann's _____

[Marta] Salinas's _____

grandparents' _____

teachers' _____

4. What do you notice about the placement of the apostrophe in each of these nouns? With a partner, try to explain the pattern for using apostrophes with possessive nouns.

Forming Possessive Nouns

Even professional writers sometimes make mistakes with punctuation. One of the most common punctuation mishaps is putting an apostrophe in the wrong place in a possessive noun or leaving it out altogether. Mastering the skill of forming possessive nouns will help make your writing clear and polished.

Regular Nouns

With a few exceptions, possessive nouns are formed in English by:

- adding an apostrophe + *s* to the end of a singular noun, as in *the student's pencil*
- adding an apostrophe to the end of a plural noun, as in *the students' desks*

5. Look at the examples of singular and plural nouns in the chart below. In the blank spaces, write the correct possessive noun. In the last two rows, add your own examples.

Singular Noun	Singular Possessive Noun	Plural Noun	Plural Possessive Noun
student	student's	students	students'
teacher		teachers	
Grandpa		grandparents	
city		cities	
friend		friends	

Language Checkpoint: Using Possessive Nouns

Irregular Plural Nouns

Sometimes plural nouns are irregular, so they don't end in s. For these irregular plural nouns, form the possessive by:

- adding an apostrophe + s to the end of the irregular plural, as in *the children's balloons*

6. Look at the examples in the chart below. Add the corresponding singular possessive noun, irregular plural noun, and irregular plural possessive noun to each of the blank spaces. Then try to think of one more example to add to the final row.

Singular Noun	Singular Possessive Noun	Irregular Plural Noun	Irregular Plural Possessive Noun
child	child's	children	children's
woman			
man			
person			
goose			

7. Work with a partner to tell a story using possessive nouns. Try to use as many nouns as you can from the list below. As you say each word from the list, cross it off:

coincidence	argument	toes	scholarship
grades	intelligence	homework	dismay
fruits	tradition	team	coach
eyes	classmate	school	

Revising

Read the paragraph below taken from a student's analysis essay about "The Scholarship Jacket."

Work with a partner to check whether possessive nouns and apostrophes are used correctly. Circle any mistakes you notice and then mark the text to show how you would correct the mistakes.

[1] The main incident in the short story "The Scholarship Jacket" happens when Martha is told she has to pay for this years' scholarship jacket, even though it is supposed to be earned by having good grades. [2] She is angry and upset by her principals request for \$15, and then she becomes even more upset by her grandfathers refusal to give her the money. [3] Even though she knows deep down that her grandfather is right and that she should not have to pay for something she earned through hard work, she still feel's frustrated about the situation. [4] When Martha repeats her grandfathers words to the principal, saying "...if I had to pay for it, then it wouldn't be a scholarship jacket," the principal is forced to confront the truth. [5] He changes his mind and decides to "make an exception" for Martha, going against the Board's unethical decision. [6] In the end, Martha learns that scholarship jacket's are less important than doing what is right.

Check Your Understanding

Imagine you are editing a classmate's writing, and you notice the following sentences.

The character's opinions clash from the beginning of the story. Mr. Boones mild-mannered reaction to the Boards decision makes Mr. Schmidt very upset.

In your own words, write an explanation so that your classmate understands the mistakes and how to correct them. Then add a question to your Editing Checklist to remind yourself to check for possessive nouns and apostrophes.

Practice

Return to the summary you wrote in Activity 1.4 and check it for correct use of possessive nouns. Work with a partner to:

- Circle any possessive nouns.
- Check for correct placement of apostrophes.
- Add two more details using sentences with possessive nouns.

LEARNING STRATEGIES:

Shared Reading, Marking the Text, Graphic Organizer, Summarizing, Brainstorming, Drafting

Literary Terms

Sensory details are language that appeals to one or more of the five senses—sight, hearing, touch, taste, and smell.

Characterization is the methods a writer uses to develop characters, for example through description, actions, and dialogue.

Learning Targets

- Analyze a personal narrative for multiple incidents and responses.
- Analyze how the language of a personal narrative shapes the development of characters and events.
- Write a personal narrative that includes an incident, response, and reflection.

Preview

In this activity, you will read an excerpt from a memoir and examine how the author uses **sensory details** and figurative language for **characterization**.

Setting a Purpose for Reading

- In this text, you will find multiple incidents and responses. Mark the text with a number 1 for an incident and a number 2 for the narrator's response to that incident.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Walter Dean Myers began writing when he was a child. He published his first book, *Where Does the Day Go?*, in 1969. Over the next four decades, he wrote many books for children and young adults, two of which — *Scorpions* and *Somewhere in the Darkness* — received Newbery Honors. His stories focus on the challenges and triumphs of growing up in a difficult environment. His memoir, *Bad Boy*, reveals how he overcame racial challenges and his own shortcomings to become a very successful author.

Memoir

From *Bad Boy*

by Walter Dean Myers

1 By September and the opening of school I was deep into sports and became a baseball fanatic. Along with the pleasure of playing baseball there was the joy of identifying with the ballplayers. I loved the Dodgers. Maybe it was because Mama loved the Dodgers and especially Jackie Robinson. All summer long, kids playing punchball—hitting a pink “Spaldeen” ball with your fist and then running bases drawn in chalk on the streets—had tried to steal home to copy Robinson. We even changed the rules of stoop ball, of which I was the absolute King of the World, to include bases when more than one kid played. You played stoop ball by throwing the ball against the steps of a brownstone. The ball coming off the steps had to clear the sidewalk and land in the street. If it landed before being caught, you could run the bases. My speed and ability to judge distances made me an excellent fielder. We did occasionally play actual baseball, but not enough kids had gloves to make a good game.

WORD CONNECTIONS

Etymology

Etymology is the study of the origin of words. Many English words come from other languages, including Latin, German, and Greek. Knowing a word's etymology can help you determine the meanings of unfamiliar words. The word **fanatic** comes from the Latin word for “temple.” A fanatic was someone “in the temple” or “inspired by divinity.”

2 My new school was Public School 43 on 128th Street and Amsterdam Avenue, across from the Transit Authority bus terminal. Mrs. Conway was my teacher, and it took me one day to get into trouble with her.

3 In the elementary grades I attended, reading was taught by having kids stand up one at a time and read aloud. Mrs. Conway had us up and reading as soon as the readers had been handed out. When it came to be my turn, I was anxious to show my skills. I read quickly, and there was a chorus of laughter in response. They were laughing at my speech.

4 “Slow down and try it again,” Mrs. Conway said.

5 I slowed my speech down and started reading from the top of the page. Johnny Brown started laughing immediately. Johnny always had something to say to make the class laugh. I threw the book sidearm and watched it hit his desk and bounce across the room.

6 “Don’t you dare throw a book in my classroom!” Mrs. Conway, red-faced, screamed. “Into the closet! Into the closet!”

7 I had to stand in the closet for the rest of the morning. That afternoon Mrs. Conway divided the class into reading groups. I was put into the slowest group. I stayed there until the next week, when the whole class was given a spelling test and I scored the highest grade. Mrs. Conway asked me to read in front of the class again.

8 I looked at Johnny Brown as I headed for the front of the class. He had this **glint** in his eye, and I knew he was going to laugh. I opened my mouth, and he put his hand across his mouth to hold his laugh in. I went across to where he sat and hit him right on the back of the hand he held over his mouth. I was sent to the principal’s office and had to stay after school and wash blackboards. Later in the year it would be Johnny Brown who would be in Mrs. Conway’s doghouse for not doing his homework, with her screaming at him that he couldn’t be a comedian all his life. He went on to become a television comedian and is still doing well.

9 Being good in class was not easy for me. I had a need to fill up all the spaces in my life, with activity, with talking, sometimes with purely imagined scenarios that would dance through my mind, occupying me while some other student was at the blackboard. I did want to get good marks in school, but they were never of major importance to me, except in the sense of “winning” the best grade in a subject. My filling up the spaces, however, kept me in trouble. I would blurt out answers to Mrs. Conway’s questions even when I was told to keep quiet, or I might roll a marble across my desk if she was on the other side of the room.

10 The other thing that got me in trouble was my speech. I couldn’t hear that I was speaking badly, and I wasn’t sure that the other kids did, but I knew they often laughed when it was my turn to speak. After a while I would tense up anytime Mrs. Conway called on me. I threw my books across that classroom enough times for Mrs. Conway to stop my reading once and for all.

11 But when the class was given the assignment to write a poem, she did read mine. She said that she liked it very much.

12 “I don’t think he wrote that poem,” Sidney Aronofsky volunteered.

13 I gave Sidney Aronofsky the biggest punch he ever had in the back of his big head and was sent to the closet. After the incident with Sidney, Mrs. Conway said that she had had quite enough of me and that I would not be allowed to participate

My Notes

glint: a spark of light

Analyzing Language

My Notes

in any class activity until I brought my mother to school. I knew that meant a beating. That evening I thought about telling Mama that the teacher wanted to see her, but I didn't get up the nerve. I didn't get it up the next day, either. In the meantime, I had to sit in the back of the room, and no kid was allowed to sit near me. I brought some comic books to school and read them under my desk.

14 Mrs. Conway was an enormously hippy woman. She moved slowly and always had a scowl on her face. She reminded me of a great white turtle with just a dash of rouge and a touch of eye shadow. It was not a pretty sight. But somehow she made it all the way from the front of the room to the back, where I sat reading a comic, without my hearing her. She snatched the comic from me and tore it up. She dropped all the pieces on my desk, then made me pick them up and take them to the garbage can while the class laughed.

15 Then she went to her closet, snatched out a book, and put it in front of me.

16 "You are," she sputtered, "a bad boy. A very bad boy. You cannot join the rest of the class until your mother comes in." She was furious, and I was embarrassed.

17 "And if you're going to sit back here and read, you might as well read something worthwhile," she snapped.

18 I didn't touch the book in front of me until she had made her way back to the front of the class and was going on about something in long division. The title of the book was *East o' the Sun and the West o' the Moon*. It was a collection of Norwegian fairy tales, and I read the first one. At the end of the day, I asked Mrs. Conway if I could take the book home.

19 She looked at me a long time and then said no, I couldn't. But I could read it every day in class if I behaved myself. I promised I would. For the rest of the week I read that book. It was the best book I had ever read. When I told Mrs. Conway I had finished, she asked me what I liked about the book, and I told her. The stories were full of magic events and interesting people and witches and strange places. It differed from *Mystery Rides the Rails*, the Bobbsey Twins, and a few Honeybunch books I had come across.

20 I realized I liked books, and I liked reading. Reading a book was not so much like entering a different world—it was like discovering a different language. It was a language clearer than the one I spoke, and clearer than the one I heard around me. What the books said was, as in the case of *East o' the Sun*, interesting, but the idea that I could enter this world at any time I chose was even more attractive. The "me" who read the books, who followed the adventures, seemed more the real me than the "me" who played ball in the streets.

21 Mrs. Conway gave me another book to read in class and, because it was the weekend, allowed me to take it home to read. From that day on I liked Mrs. Conway.

22 I still didn't get to read aloud in class, but when we had a class assignment to write a poem, she would read mine. At the end of the year I got my best report card ever, including a glorious Needs Improvement in conduct.

23 It was also the golden anniversary of the school, and the school magazine used one of my poems. It was on the first page of the Jubilee Issue, and it was called "My Mother." When I saw it, I ran all the way home to show Mama.

Mr. Irwin Lasher

1 My new school, the new P.S. 125, was quite close to my house. It was located on 123rd Street, right across from Morningside Park between Morningside and Amsterdam Avenues. The school was ultramodern for the day, with table and chairs that could be arranged any way the teacher wanted instead of the rigid desks nailed to the floor we had been used to having. I was in class 6-2 and had my first male teacher, Mr. Irwin Lasher.

2 “You’re in my class for a reason,” he said as I sat at the side of his desk. “Do you know what the reason is?”

3 “Because I was promoted to the sixth grade?” I asked.

4 “Because you have a history of fighting your teachers,” he said. “And I’m telling you right now, I won’t tolerate any fighting in my class for any reason. Do you understand.

5 “Yes.”

6 “You’re a bright boy, and that’s what you’re going to be in this class.”

7 My fight with Mr. Lasher didn’t happen until the third day, and in a way it wasn’t really my fault. We were going up the stairs, and I decided that, when his back was turned, I would pretend that I was trying to kick him. All right, he paused on the staircase landing before leading us to our floor and the kick that was supposed to delight my classmates by just missing the teacher hit him squarely in the backside. He turned quickly and started toward me. Before I realized it, I was swinging at him wildly.

8 Mr. Lasher had been in World War II and had fought in the Battle of the Bulge. He didn’t have much trouble handling me. He sat me in a corner of the classroom and said that he would see me after class. I imagined he would send a note home, and that my mother would have to come to school. I was already practicing what I would say to her when I gave her the note. But instead of sending a note home, he came home with me! Down the street we came, my white teacher and me, with all my friends looking at me and a few asking if it meant I was going to get a beating. I thought it probably would, but I didn’t give them the satisfaction of an answer. Mama was sitting on the park bench across from our house when I came down the street with Mr. Lasher firmly holding my hand.

9 “Mrs. Myers, I had a little problem with Walter today that I think you should know about,” he said, sitting next to her on the bench.

10 He called Mama by my last name, not knowing that I was an informal adoptee. Her last name was Dean, of course, but she didn’t go into it. Mr. Lasher quietly explained to my mother that all the tests I had taken **indicated** that I was quite smart, but that I was going to throw it all away because of my behavior.

11 “We need more smart Negro boys,” he said. “We don’t need tough Negro boys.”

12 Mr. Lasher did two important things that year. The first was that he took me out of class one day per week and put me in speech therapy for the entire day. The second thing he did was to convince me that my good reading ability and good test scores made me special.

13 He put me in charge of anything that needed a leader and made me coach the slower kids in reading. At the end of the year I was the one student in his class whom he recommended for placement in a rapid advancement class in junior high school.

My Notes

indicated: showed, suggested

Analyzing Language

My Notes

14 With Mr. Lasher my grades improved significantly. I was either first or second in every subject, and he even gave me a Satisfactory in conduct. As the tallest boy in the sixth grade, I was on the honor guard and was scheduled to carry the flag at the graduation exercises, an honor I almost missed because of God's revenge. . . .

Second Read

- Reread the personal narrative to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: Reread paragraphs 9–10. What were the main causes of the narrator's bad behavior?

2. Craft and Structure: What is the metaphor in paragraph 14, and how does it help characterize Mrs. Conway?

3. Key Ideas and Details: Reread paragraph 20. Based on what the narrator says and what you know about his character, why might books and reading be so important to him?

4. Craft and Structure: In paragraph 22, what word does the narrator use to describe his "Needs Improvement" mark on his report card? What does that word choice convey to the reader?

5. Key Ideas and Details: Review your annotations for the incidents and responses in the story. How do these events shape the narrator's character over the course of the story? Support your ideas with details from the text.

Working from the Text

6. Complete the graphic organizer to trace the central incidents, response, reflection, and characterization in the story.

Organization	Sequence of Events Using Transitions of Time	Character Traits Revealed	Textual Evidence for Character Traits
Incident: Summarize the central incidents that take place in the first part of the story.	In the beginning of the story,		
Response: In the second part of the story, what is the main result of the incidents from the beginning of the story?	Then,		
Reflection: How does the narrator change or grow by the end of the story?	Finally,		

7. Use the graphic organizer above to write a paragraph explaining how the events and characters with which Walter interacts influence him.

Check Your Understanding

Share with the class your examples of sensory details and figurative language, as well as your explanation of how this language helps you visualize the characters and events in the story. Then listen to others as they present their ideas, and note how their responses are similar to or different from yours.

Analyzing Language



INDEPENDENT READING LINK

Read and Connect

In your Reader/Writer Notebook, note the incidents, responses, and reflections you've noticed in your independent reading text. Also, look for examples of sensory details and figurative language. Make connections between your independent reading and *Bad Boy*. Compare and contrast the texts' use of sensory details and figurative language. Write a paragraph in your Independent Reading Log about how the authors' use of language helps develop the plots, characters, and themes.

My Notes

8. Review the text and locate examples of sensory details and figurative language. How does this language help you visualize the characters and events in the story?

Language and Writer's Craft: Sentence Variety

One way to vary sentence types is to add transitions. **Transitions** help the reader understand a change in time or place. Transitions for a narrative may include words and phrases, such as *in the beginning*, *then*, *next*, *after*, *later*, *in the end*, and *finally*. Each transition is followed by a comma.

Example: At first, Mrs. Conway does not allow Walter to take a book home. Later, she does when she sees how much Walter enjoys reading.

In addition to using transitions to create sentence variety, consider using **parallel sentence structure**. Parallel sentence structure uses the same pattern of words to show that two or more ideas have equal importance.

Example: Walter throws a book, hits another student, and blurts out answers. [The underlined phrases are parallel because each starts with an action verb and ends with a direct object that is a noun.]

PRACTICE Rewrite the following sentences by adding a transition to the beginning of the second sentence and using parallel structure to finish the third sentence.

At the beginning of the story, Walter is impulsive, and he does not think before he acts. _____, his teachers help him. They _____, _____, and _____.

Then return to your short summary from Activity 1.4 and check for places where you could vary sentence types by adding transitions or using parallel sentence structure.

Narrative Writing Prompt

Think about all of the choices you can make in a school day. Brainstorm some of the choices you make at school and the consequences you face as a result.

Using your brainstorm, think of a specific time you had to make a choice at school. Write a short personal narrative with an incident, response, and reflection. Be sure to:

- Use transitions to organize the incident, response, and reflection.
- Use sensory details and/or figurative language.
- Incorporate parallel sentence structure.
- Check to make sure you have correctly spelled and punctuated possessive nouns and pronouns.

Timed Writing: Choosing a Topic and Drafting a Personal Narrative

ACTIVITY
1.6

Learning Targets

- Analyze the elements of, and respond to, a writing prompt.
- Identify and apply roles within a writing group while sharing and responding to draft texts.
- Use transitions to create internal and external coherence in a written text.

LEARNING STRATEGIES:

Marking the Text, Writing Groups

Writing Groups

During the writing process, you can get feedback for revision in a writing group. All members of a writing group work collaboratively to respond to one another's writing and to help each other through the revision process by asking clarifying questions. Writing groups use sharing and responding as a revision strategy to communicate with another person or a small group of peers about suggestions in order to improve writing. It is the responsibility of the members of the writing group to help each other develop quality writing.

My Notes

Writing Group Roles		
Role	Guidelines	Response Starters
The reader: Reads the text silently, then aloud. Begins the conversation after reading.	The reader's purpose is to share an understanding of the writer's words. The reader sees the physical structure of the draft and may comment on that as well. The reader follows all listeners' guidelines as well.	Reader's and listeners' compliments: <ul style="list-style-type: none">• I liked the words you used, like . . .• I like the way you described . . .• This piece made me feel . . .• This piece reminded me of . . .
The listeners: Take notes and prepare open-ended questions for the writer or make constructive statements.	The listeners begin with positive statements. The listeners use "I" statements and talk about the writing, not the writer. The listeners make statements and must provide reasons.	Reader's and listeners' comments and suggestions: <ul style="list-style-type: none">• I really enjoyed the part where . . .• What parts are you having trouble with?• What do you plan to do next?• I was confused when . . .
The writer: Listens to the draft, takes notes, responds to questions, and asks the writing group questions.	As the work is being read aloud by another, the writer gets an overall impression of the piece. The writer takes notes on what might need to be changed. The writer asks questions to get feedback that will lead to effective revision.	Writer's questions: <ul style="list-style-type: none">• What do you want to know more about?• What part doesn't make sense?• Which section of the text doesn't work?

Timed Writing: Choosing a Topic and Drafting a Personal Narrative

My Notes

Preparing for Writing to a Prompt

Tip 1: Address all aspects of the prompt. Make sure you understand what the prompt is asking you to do.

- Circle the key verbs in the prompt. The verbs identify what you will do.
- Underline the nouns. The nouns identify what you will write about.
- List the verbs next to the nouns. This list prioritizes what you have to do when you write in response to this prompt. You can use this list as a checklist to ensure that you have addressed all aspects of the prompt.

Tip 2: Pace yourself. You will have _____ minutes to write your essay. How many minutes will you use for each phase?

_____ Prewrite: Plan my essay and generate ideas.

_____ Draft: Put my plan into action and get my narrative on paper.

_____ Revise/Edit: Make sure my narrative is as clear as possible for my readers.

Tip 3: Plan your essay. Look back at your portfolio cover and at your choices/consequences/reflection web. Select one incident in which you made a choice.

Use a prewriting strategy to create a plan for your draft. Consider creating a web, a plot diagram, or an outline.

Drafting the Embedded Assessment

Write a multiparagraph narrative about an incident on your “choices” graphic organizer. Include information about the choice you made and the consequences of your action. Be sure to:

- Include the elements of incident, response, and reflection.
- Use transitions to connect ideas for your reader.
- Include insights about the effects and consequences of the choice.

Language and Writer's Craft: Coherence

When responding to a writing prompt, it is important to consider the **coherence** of your writing. Transitions within a paragraph create **internal coherence**, and transitions between paragraphs create **external coherence**, as shown in the paragraphs below.

In the beginning of the year, I wasn't a good basketball player. I had to prove myself to the coach and the other players. In fact, I struggled to keep up, but I continued to practice, and my game improved.

Toward the end of the year, I was asked to start in an important game. At first, I was nervous. After I made a couple of goals, I began to enjoy myself.

Now, I can see how my hard work has paid off. I am a good basketball player after all.

In the paragraphs above, notice how the transitions within paragraphs improve the flow of the writing and help readers understand when events happened. Then notice how the transitions between paragraphs help readers track the passage of time from the beginning of the year to the end.

PRACTICE Exchange your narrative with a partner. Highlight one transition used to create internal coherence and one used to create external coherence. If you and your partner are unable to highlight transitions, work together to locate places where transitions could be added.

ACADEMIC VOCABULARY

Coherence is the clear and orderly presentation of ideas in a paragraph or essay.

Internal coherence refers to coherence within a paragraph.

External coherence refers to coherence between the paragraphs and relates to the entire essay.

My Notes

Revising Your Narrative

Review your notes from your writing group. Based on the feedback you received, create a revision plan by responding thoughtfully to the following:

- After rereading your draft and meeting with your writing group, what do you like best about your personal narrative? Why?
- At this point, what do you think could be improved? Why?
- What do you plan to change, and how will those changes improve the draft?
- After reading my draft, I realize that in the next draft I should revise _____ because _____.

You will revisit this draft for Embedded Assessment 1.

Check Your Understanding

1. Describe the main steps to responding to a writing prompt.
2. Explain how a writing group can help you improve writing.

Once Upon a Time: Revising the Beginning

LEARNING STRATEGIES:

Summarizing, Close Reading, Graphic Organizer, Rereading, Revisiting Prior Work

My Notes

Learning Targets

- Examine the effectiveness of narrative openings.
- Revise opening paragraphs to enhance effectiveness.

Writing and Revision

1. Read this quotation about revision: "If a teacher told me to revise, I thought that meant my writing was a broken-down car that needed to go to the repair shop. I felt insulted. I didn't realize the teacher was saying, 'Make it shine. It's worth it.' Now I see revision as a beautiful word of hope. It's a new vision of something. It means you don't have to be perfect the first time. What a relief!"
— Naomi Shihab Nye

Summarize what Naomi Shihab Nye means about revision. What does this quote make you think about writing and revision?

In the Beginning

2. Many writers struggle with how to begin their writing with an interesting lead. A lead, or hook, comes at the beginning. Its purpose is to encourage your reader to keep reading. Review these types of leads, or hooks. Mark the important words in the definitions of the "Type of Lead" column.

Type of Lead	Examples From Published Authors
Reaction: Some writers choose to open a narrative with a character thinking about or reflecting on the event.	"The Jacket," by Gary Soto My clothes have failed me. I remember the green coat that I wore in fifth and sixth grade when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.
Dialogue: Some writers choose to show the reader a key event, using dialogue between characters.	<i>Charlotte's Web</i> , by E. B. White "Where's papa going with that ax?" said Fern to her mother as they were setting the table for breakfast. "Out to the hoghouse," replied Mrs. Arable. "Some pigs were born last night." "I don't see why he needs an ax," continued Fern, who was only eight.
Action: Some writers choose to open a narrative with the main character doing something; this type of lead puts the reader right in the middle of the action.	<i>Thank You, M'am</i> , by Langston Hughes She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking home alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance, so instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jean sitter. Then she reached down, picked up the boy by his shirt front, and shook him until his teeth rattled.

3. Revisit the openings from the texts you have read in this unit to examine how authors hook readers.

Text	Kind of Lead	Why is this lead effective? How does it “hook” readers and leave them wanting to read more?
<i>Bad Boy</i> , by Walter Dean Myers (Activity 1.6)		
“The Scholarship Jacket” by Marta Salinas (Activity 1.4)		
My own selection from Independent Reading		

Revision of Narrative Lead

4. Before you review your narrative draft to revise your lead technique, review the graphic organizer you completed about the hooks used by the authors of the texts you have read. Use the leads of those texts as models as you revise your own lead technique — reaction and reflection, dialogue, and action. Remember that your goal is to open with a strong lead that engages readers, encouraging them to continue reading your personal narrative.
5. Effective writers also reflect upon the changes they make in order to become more aware of specific techniques they use during the writing process. Describe how you have changed your opening. How did your change make your opening more engaging for your reader?

Kind of Lead Used:

Changes I Made:

Revision Reflection:

My Notes

LEARNING STRATEGIES:

Marking the Text, Shared Reading, Chunking the Text, Discussion Groups, Summarizing, Paraphrasing, Adding

GRAMMAR & USAGE

Compound-Complex Sentences

A compound-complex sentence is one that has two or more independent clauses and one or more dependent clauses. Compound-complex sentences are often used when a writer wants to explain something in detail.

Achilike creates a compound-complex sentence when she writes: “I was my parents’ first joy, and in their joy, they gave me the name that would haunt me for the rest of my life, Immaculeta Uzama Achilike.”

What is Achilike explaining in this sentence? What details does she provide?

perturbed: troubled or disturbed

plausible: credible or believable

My Notes

Learning Targets

- Identify effective use of sensory and figurative language.
- Revise a narrative draft by adding descriptive language.

Preview

In this activity, you will read a personal narrative, noting the author’s use of sensory and figurative language. Then you will use sensory and figurative language in writing.

Setting a Purpose for Reading

- As you read, look for sensory details. Mark them in the text by placing them in brackets [].
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Imma Achilike is a student writer. She wrote this story as a student at Naaman Forest High School in Garland, Texas.

Personal Narrative

“why couldn’t i have been
named ashley?”

by Imma Achilike

1 “Ashley!” exclaimed Mrs. Renfro, and simultaneously three heads whipped around at attention towards the **perturbed** teacher. At the same time, all three Ashleys proudly replied, “Yes, ma’am?”

2 When I was a fourth grader, I remember sitting in class that day just before the bell rang for dismissal. I remember thinking of all the names in the world, how I could have possibly been stuck with such an alien one. I thought about all the popular kids in the class. I figured that I wasn’t popular because of my weird name. I put some things together in my mind and came up with a **plausible** equation: COOL NAME = POPULARITY. The dismissal bell rang. As I mechanically walked out to catch my ride, I thought to myself, “Why couldn’t I have been named Ashley?”

3 I was the first American-born Nigerian in both of my parents’ families. I was my parents’ first joy, and in their joy, they gave me the name that would haunt me for the rest of my life, Immaculeta Uzoma Achilike.

4 The first time I actually became aware of my name was on the first day of first grade. I went to school loaded with all my school supplies and excited to see all of my old kindergarten friends. I couldn’t wait to see who my new teacher was. As I walked into the classroom, all my friends pushed up to me, cooing my name: “Imma, Imma I missed you so much.” The teacher walked in with the attendance sheet. She told everyone to quiet down so she could call roll. Before she started, she said something I thought would have never applied to me. She said, “Before I call roll, I apologize if I mispronounce anyone’s name” with a very apologetic look on

her face. She looked down at the attendance sheet, paused for a minute, and then looked up with an extremely puzzled look on her face. I remember thinking that there was probably some weird name before mine; although, my name was always the first name to be called in kindergarten. Suddenly, my palms started sweating and then she began to hopelessly stutter my name, “Im-Immaculet Arch-liki, I mean, Achei. . .” Here, I interrupted. My ears burned with embarrassment and droplets of perspiration formed on my nose. “Did I say it right?” she said with the same apologetic look on her face. Before I responded, the laughs that the other kids in class had been holding back suddenly exploded, like a **volatile** vial of nitroglycerin, into peals of laughter. One kid thought it was so funny his chubby face started turning red and I could see a tear gradually making its way down his face. I found myself wishing I could sink into the ground and never come back. I hated being the laughing stock.

5 I never really recovered from the shock of that day. From that day forward, the first day of school was always my most feared day. I didn’t know what to do; all I could do was to tell my teachers, “I go by Imma.”

6 I felt so alone when all the other girls in my class had sparkly, pink pencils with their names printed on them. You know, the ones they sell in the stores along with name-**embossed** sharpeners, rulers and pencil pouches. Every year I searched through and rummaged around that rack at the store, but I could never find a pencil with my name on it.

7 The summer of my seventh-grade year, my family and I took a vacation to our “home” in Nigeria, where my parents were born. My cousin and I were playing cards, talking girl talk, and relating our most embarrassing moments. Each tried to see whose story could top whose. I told one story of how I wet the bed at a sleepover, and she told me how she had farted in class during a test. That was a hoot. Then, I told her the story of how I was laughed at because of my weird name. I thought it was pretty funny, but she didn’t laugh. She had the most serious look on her face, then she asked me, “Immaculeta Uzoma Achilike, do you know what your name means?” I shook my head at her and that’s when she started laughing. I thought she was making fun of me, and as I started to leave she said: “Immaculeta means ‘purity,’ ‘Uzoma’ means ‘the good road’ and . . .” Having heard her words, I stopped walking away and turned around in amazement. What does Achilike mean?” I asked. After a long pause she calmly said, “Achilike means ‘to rule without force.’” I was astonished and pleased. I never knew what my name meant.

8 My name is Immaculeta Uzoma Achilike. I am the daughter of first-generation Nigerian immigrants. I am the daughter of hardworking and brave parents. My name means “to rule without force.” My grandfather was a wealthy man of generous character. When I say my name in Nigeria, people know me as the granddaughter of a wealthy man of generous character. They know me by my name. There my name is not embossed on any pencil or vanity plate. It is etched in the minds of the people.

My name is Immaculeta Uzoma Achilike.

My Notes

volatile: unstable, explosive

embossed: raised above the surface

GRAMMAR & USAGE

Commas

Writers use commas to separate or set off different parts of a sentence. For example, commas are used to separate items in a series and independent clauses joined by a conjunction. They are also used to set off a quotation or an introductory word, phrase, or clause from the rest of a sentence. Commas are visual signals that tell readers to pause.

Study the author’s use of commas in paragraphs 5 and 6. Notice how each pause helps slow the pace of reading, allowing readers to understand how the different parts of a sentence work together to create an idea.

Can You Sense It? Revising the Middle

My Notes

Second Read

- Reread the personal narrative to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What kind of lead is used to hook the reader? Give textual evidence.

2. **Craft and Structure:** Find an example of visual sensory language used in paragraph 4. How does this language make the incident more vivid?

3. **Key Ideas and Details:** Over the course of the text, the narrator has two distinctly different reactions to her name. How are they different? Which details in the story tell you how the author feels?

Working from the Text



4. Complete the graphic organizer to analyze the organization and use of language in “Why Couldn’t I Have Been Named Ashley?”

	Incident	Response	Reflection
Paraphrase each part of the narrative and mark the text for specific textual evidence.			


	Incident	Response	Reflection
Record textual evidence of language use in each part of the narrative (sensory details, figurative language, precise words or phrases).			

My Notes

5. Use language that “shows” by describing the photographs that follow, both literally and figuratively.

Picture	Literal Description	Description Using Sensory Images, Figurative Language, or Precise Diction
<p>Example:</p> 	<p><i>A horse is drawing an old-fashioned carriage.</i></p>	<p><i>The caramel-colored horse pulls a tourist-laden carriage, with its fringed top and colorfully costumed driver, past the quaint buildings.</i></p>
<p>Picture 1</p> 		

Can You Sense It? Revising the Middle

Picture	Literal Description	Description Using Sensory Images, Figurative Language, or Precise Diction
<p>Picture 2</p> 		
<p>Picture 3</p> 		

My Notes

Introducing the Strategy: Looping

Looping is a revision strategy in which you underline an important sentence and then add two sentences of additional elaboration. Use looping to add additional information to images, using sensory details or figurative language.

6. Practice looping with the sentences below.

- I could not imagine a more beautiful fall day.
- Just then the professor turned and, with an odd smile on his face, threw open the door to his laboratory.

- ## Language and Writer's Craft: Punctuating Coordinate Adjectives
- Coordinate adjectives** are two or more words that equally modify the same object. Commas are used to separate coordinate adjectives in a sentence, as shown in the following example from the personal narrative.
- Example:** I felt so alone when all the other girls in my class had sparkly, pink pencils with their names printed on them.
- The words *sparkly* and *pink* in the sentence above are coordinate adjectives. To identify coordinate adjectives, do the following:
- Reverse the order of the adjectives.
 - Put *and* between the adjectives.
- If the adjectives still make sense when they reversed and when they are joined by *and*, then they are coordinate adjectives that require a comma. Words that give information about size, shape, age, color, material, religion, or nationality are not coordinate adjectives and do not need to be separated with commas.
- PRACTICE** Check your narrative to ensure that you have used commas to separate coordinate adjectives.

Coordinate adjectives are two or more words that equally modify the same object. Commas are used to separate coordinate adjectives in a sentence, as shown in the following example from the personal narrative.

The words *sparkly* and *pink* in the sentence above are coordinate adjectives. To identify coordinate adjectives, do the following:

- If the adjectives still make sense when they reversed and when they are joined by *and*, then they are coordinate adjectives that require a comma. Words that give information about size, shape, age, color, material, religion, or nationality are not coordinate adjectives and do not need to be separated with commas.

Check Your Understanding



Reread the notes you have been taking in your Reader/Writer Notebook about your independent reading. Then choose one of the books to recommend to your classmates. Write a one-paragraph review of the book that explains why you like it. Be specific. For example, you might focus on character development, the author's use of language, or the book's vivid descriptions of time or place.

[illegible]

Tie It Together: Revising the Ending

LEARNING STRATEGIES:

Marking the Text, Shared Reading, Discussion Groups, Graphic Organizer, Summarizing, Paraphrasing, Adding

Learning Targets

- Analyze and evaluate narrative endings.
- Apply an understanding of the purpose of the ending by revising a narrative ending.

Narrative Endings

1. Read this quote by Henry Wadsworth Longfellow: “Great is the art of beginning, but greater is the art of ending.” What makes a great ending to a narrative?
2. Revisit the endings of these texts to examine how the authors provide effective endings.

Text	Length of Ending	Summarize the Ending	Author’s Purpose in Using This Ending
“The Scholarship Jacket,” by Marta Salinas (Activity 1.4)			
<i>Bad Boy</i> , by Walter Dean Myers (Activity 1.5)			
“Why Couldn’t I Have Been Named Ashley?,” by Imma Achilike (Activity 1.8)			

Revising Your Narrative Ending

3. Review the graphic organizer you just completed about the endings of the texts you read. Go back and scan the endings of those texts before you revise the reflection at the end of your own narrative. Think about how each writer incorporated a reflection in order to bring the narrative to a meaningful and satisfying close. Then use the following questions to help generate ideas for the reflective ending for your narrative:
 - What did I learn from the experience?
 - Why does this matter?
 - Can I revisit a concept or idea from my lead or an image in the middle to create coherence?
4. Review your narrative draft and revise your ending; use sharing and responding in a writing group.

Check Your Understanding

Describe how you have changed your ending. How did this change make your ending more effective for your reader?



Independent Reading Checkpoint

You have just read about a character's life. Consider his or her choices. What does he or she choose to do in life? Why does he or she make those decisions? What are the positive and negative consequences of those decisions? What does he or she learn through experience?

My Notes

Revising a Personal Narrative About Choice

ASSIGNMENT

Your assignment is to revise the personal narrative with reflection that you drafted earlier in the unit. Use the revision techniques you have learned in this unit to improve the beginning, middle, and end of your narrative. You will also write a text explaining the revisions you made to improve your first draft and the effect of the changes on the final piece.

Planning and Prewriting: Meet with your writing group to share and refine your revision ideas.

- How will you present and discuss your draft and revision plan (Activities 1.7, 1.9) with your writing group?
- How will you apply the revision strategies in Activities 1.8–1.9 to your draft to revise organization, coherence, and narrative elements?
- How will reading and discussing your group members' drafts and revision plans help your efforts to revise?

Revising: Review your plan and revise your narrative.

- How will you incorporate your group's suggestions and ideas into your revision plan?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing: Confirm that your final draft is ready for publication.

- How will you check for correct spelling and grammatical accuracy?
- How can your writing group assist you with the editing and proofreading?
- How will you prepare a final draft for publication?

Reflecting on Writing: Write an explanation of your revision process.

- What were the most significant changes that you made to your original draft?
- Why did you make these changes, and what was your intended effect on the reader?
- How did your peers help you with the writing process?

Technology Tip

As you prepare for publication, don't forget to use spelling and grammar tools provided by your word processing program.

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Explain how the activities in this unit helped prepare you for success on the Embedded Assessment.
- Which activities were especially helpful, and why?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> skillfully describes an incident and a choice made, and thoroughly reflects on the lesson learned shows clear evidence of skillful revision to improve meaning, clarity, and adherence to narrative style includes thoughtful reflection with explanations for changes. 	<p>The narrative</p> <ul style="list-style-type: none"> describes a choice, explains the consequences of the decision made, and reflects on the lesson learned outlines and implements an appropriate revision plan that brings clarity to the narrative includes reasons for the changes made. 	<p>The narrative</p> <ul style="list-style-type: none"> is missing one or more elements of an effective personal narrative (the incident, the choice, the consequences, and/or the reflection) includes no clear outline or implementation of a plan for revision is minimal and/or unclear. 	<p>The narrative</p> <ul style="list-style-type: none"> does not describe or develop a personal incident shows little or no evidence of revision to improve writing, communication of ideas, or transitions to aid the reader.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> has an engaging beginning that hooks the reader and reveals all aspects of the incident has a middle that vividly describes the series of events leading to the incident as well as the narrator's feelings, thoughts, and actions has a reflective ending that examines the consequences of the choice. 	<p>The narrative</p> <ul style="list-style-type: none"> includes a beginning that introduces the incident includes a middle that adequately describes the narrator's feelings, thoughts, and actions provides an ending that examines the consequences of the choice. 	<p>The narrative</p> <ul style="list-style-type: none"> reflects very little revision to the first draft's organizational structure may not include a beginning, a middle, or a reflective conclusion may include an unfocused lead, a middle that merely retells a series of events, and/or an ending with minimal reflection and closure. 	<p>The narrative</p> <ul style="list-style-type: none"> begins unevenly with no clear introduction or lead may be missing one or more paragraphs describing the incident and the narrator's feelings about it has an inconclusive ending that does not follow from the incident or the narrator's choices.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> effectively uses sensory details and figurative language to vividly "show" the incident contains few or no errors in spelling, punctuation, or capitalization. 	<p>The narrative</p> <ul style="list-style-type: none"> uses sensory images and details to make the incident clear contains spelling, punctuation, and capitalization mistakes that do not detract. 	<p>The narrative</p> <ul style="list-style-type: none"> does not use sensory images and details to make the incident clear contains mistakes that detract from meaning and/or readability. 	<p>The narrative</p> <ul style="list-style-type: none"> does not clearly describe the incident or provide details contains mistakes that detract from meaning and/or readability.

Previewing Embedded Assessment 2: Expanding Narrative Writing

LEARNING STRATEGIES:

QHT, Sharing and Responding,
Note-taking, Graphic Organizer,
Brainstorming

My Notes

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully, and reflect on prior learning that supports the knowledge and skills needed.
- Use accurate and appropriate language to identify and analyze narrative elements and the purpose of myths.

Making Connections

In the first part of this unit, you learned how to create a personal narrative to relate an incident, a response to the incident, and a reflection about the impact of the incident. In this half of the unit you will expand on your narrative writing skills by creating an original myth.

Developing Vocabulary

1. Use the graphic organizer below to do a new QHT sort with these words from the unit:

Academic Vocabulary	Literary Terms
effect	genre
effective	stanza
coherence	denotation
internal coherence	connotation
external coherence	figurative language
	narrative
	sensory details
	characterization
	myth
	symbol
	symbolism

When using a **QHT**, think about how well you know each term, and then label each word with a letter:

Q: words you have questions about

H: words you've heard before, but aren't sure about the meaning

T: words you could teach

Q	H	T

2. Reflect on your experience with the academic vocabulary and literary terms so far in this unit.
 - Which terms could you now teach that you didn't know at the start of the unit?
 - What strategies, lessons, or activities helped you learn these terms?
 - Which terms will you need to focus on during the rest of the unit?

Essential Questions

3. How has your understanding of the Essential Questions changed? How would you respond to these ideas now?
 - How do authors use narrative elements to create a story?
 - What are the elements of effective revision?
4. Share your latest responses to the Essential Questions in a collaborative group. Discuss how your latest responses have changed from your first thinking.
 - What questions can you ask your classmates about their responses?
 - What connections can you make between their responses and your responses?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Creating an Illustrated Myth:

Your assignment is to work with a partner to create an original myth that explains a belief, custom, or natural phenomenon through the actions of gods or heroes. Be sure that your myth teaches a lesson or a moral and includes illustrations that complement the myth as it unfolds.

In your own words, paraphrase what you will need to know to complete Embedded Assessment 2 successfully.



INDEPENDENT
READING LINK

Read and Research

Find mythology from a culture you are interested in learning more about for your new Independent Reading text. As you read the myths, consider what you learn about the culture they come from. Consider what the myths tell you about what was important to the culture. For example, what roles do gods and goddesses play? How powerful are the human beings in the stories? What do the myths tell you about the beginning of the world? Write down your discoveries in your Independent Reading Log.

My Notes

[illegible]

Previewing Embedded Assessment 2: Expanding Narrative Writing

Literary Terms

Myths are traditional stories that explain beliefs, customs, or natural phenomena through the actions of gods or heroes.



WORD CONNECTIONS

Roots and Affixes

The word *fable* comes from the Latin word *fabula*, meaning “tale.” Other English words derived from this word are *fabulous*, *affable*, and *confabulate*.

My Notes

The Stories and Folklore of Myth

Folklore and **myth** are genres that begin with the oral tradition of telling stories to share them with people. They were often stories meant to make meaning of the world and to teach important lessons about life. You are probably familiar with many types of folklore, such as fairy tales, fables, or legends. These stories often have morals, or lessons, to teach us about human weaknesses such as greed, pride, recklessness, and thoughtlessness.

The characters of myth and folklore often are ordinary people in extraordinary situations. Usually, the actions of the characters in folklore have consequences that change the life of an entire culture or help explain what seems unexplainable.

Human beings have told stories throughout the ages to entertain, to teach, and to explain the mysteries of the world.

Review the Elements of a Short Story

5. What do you remember about the elements of a short story? Match the element to the definition.

ELEMENT

1. Plot
2. Character
3. Conflict
4. Setting
5. Theme

DEFINITION

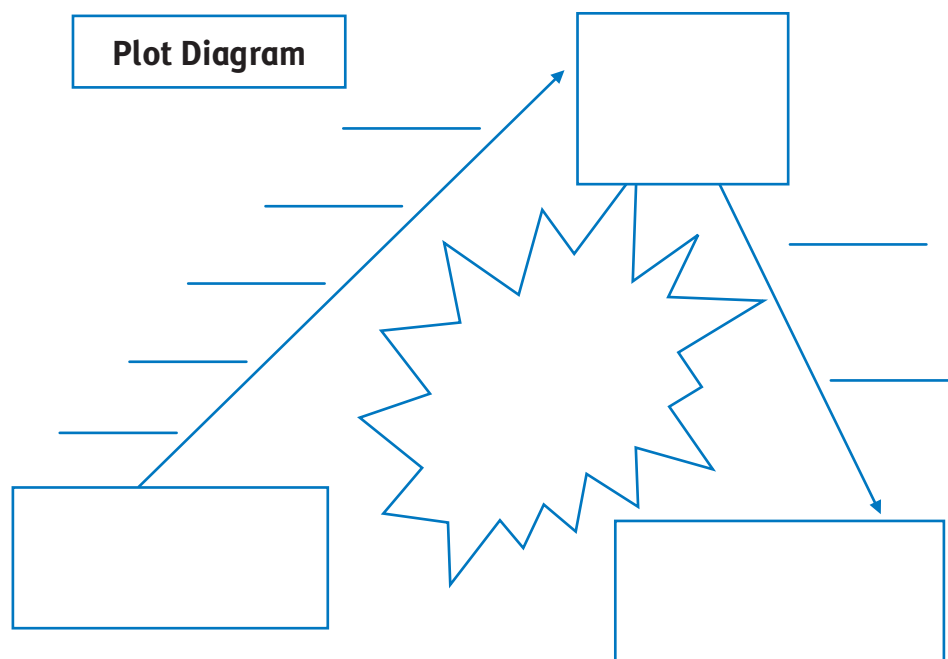
- a. the time and place in which a story takes place
- b. a struggle, problem, or obstacle in a story
- c. the sequence of events that make up a story
- d. a writer’s central idea or main message about life
- e. people, animals, or imaginary creatures that take part in a story

6. Review the elements of the **plot structure** of most narratives:

- **Exposition:** Background information or events necessary to understand a story. Often includes an introduction to characters and setting (place and time story takes place)
- **Rising Action:** The conflicts and complications that develop a story
- **Climax:** The peak of the action; the most intense or suspenseful moment, often represents a turning point in the story
- **Falling Action:** The events after the climax (often the consequences of the climax) that lead to the resolution of the story
- **Resolution:** The end result or conclusion; “tying up any loose ends”; in a personal narrative, the resolution may include a reflection

Check Your Understanding

Place the elements of plot structure on the plot diagram below.



My Notes

[illegible]

Poor Choices: “Phaethon”

LEARNING STRATEGIES:

Previewing, Predicting, Close Reading, Marking the Text, Questioning the Text, Word Map, Chunking the Text

My Notes

Learning Targets

- Identify the key plot elements of conflict and climax in a myth.
- Analyze in writing how character is developed through words and actions and how character contributes to the overall theme.

Preview

In this activity, you will read a myth and analyze its plot and characters.

Setting a Purpose for Reading

- As you read, mark the text as you learn or infer details about the character Phaethon.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Bernard Evslin wrote many books for young people and is best known for his adaptations of tales from Greek mythology. *Heroes, Gods and Monsters of the Greek Myths*, his best-known work, has sold more than 10 million copies worldwide and has been translated into 10 different languages. Evslin’s work has won a number of awards, and his book *The Green Hero* was nominated for a National Book Award.

Myth

Phaethon

by Bernard Evslin

Chunk 1

1 Long ago, when the world was very new, two boys were racing along the edge of a cliff that hung over a deep blue sea. They were the same size; one boy had black hair, the other had yellow hair. The race was very close. Then the yellow-haired one **sprinted** ahead and won the race. The loser was very angry.

2 “You think you’re pretty good,” he said. “But you’re not so much. My father is Zeus.”¹

3 “My father is Apollo,” said the yellow-haired boy, whose name was Phaethon.²

4 “My father is the chief god, king of the mountain, lord of the sky.”

5 “My father is lord of the sun.”

6 “My father is called the thunderer. When he is angry, the sky grows black and the sun hides. His spear is a lightning bolt, and that’s what he kills people with. He hurls it a thousand miles and it never misses.”

¹ Zeus [züs]: King of the gods in Greek mythology

² Phaethon [fä’ə thon]

Chunk 2

7 “Without my father there would be no day. It would always be night. Each morning he hitches up his horses and drives the golden chariot of the sun across the sky. And that is day time. Then he dives into the ocean stream and boards a golden ferryboat and sails back to his eastern palace. That time is called night.”



8 “Sometimes I visit my father,” said Epaphus,³ the other boy. “I sit on Olympus⁴ with him, and he teaches me things and gives me presents. Know what he gave me last time? A little thunderbolt just like his—and he taught me how to throw it. I killed three vultures, scared a fishing boat, started a forest fire. Next time I go, I’ll throw it at more things. Do you visit your father?”

9 Phaethon never had. But he could not bear to tell Epaphus. “Certainly,” he said, “very often. I go to the eastern palace, and he teaches me things too.”

10 “What kind of things? Has he taught you to drive the horses of the sun?”

11 “Oh, yes. He taught me to handle their reins and how to make them go and how to make them stop. And they’re huge horses. Tall as this mountain. They breathe fire.”

12 “I think you’re making it all up,” said Epaphus. “I can tell. I don’t even believe there is a sun chariot. There’s the sun, look at it. It’s not a chariot.”

13 “Oh, what you see is just one of the wheels,” said Phaethon. “There’s another wheel on the other side. The body of the chariot is slung between them. That is where the driver stands and whips his horses. You cannot see it because your eyes are too small, and the glare is too bright.”

14 “Well,” said Epaphus, “Maybe it is a chariot, but I still don’t believe your father lets you drive it. In fact, I don’t believe you’ve been to the palace of the sun. I doubt that Apollo would know you if he saw you. Maybe he isn’t even your father. People like to say they’re **descended** from the gods, of course. But how many of us are there, really?”

My Notes

descended: related to by blood or family name

³ Epaphus [ə pā' fəs]

⁴ Olympus [ō lim' pəs]: A mountain in Greece where ancient gods were said to live

Poor Choices: “Phaethon”

My Notes

boasting: bragging, prideful talking

15 “I’ll prove it to you,” cried Phaethon, stamping his foot. “I’ll go to the palace of the sun right now and hold my father to his promise. I’ll show you.”

16 “What promise?”

17 “He said I was getting to be so good a charioteer that next time he would let me drive the sun chariot *alone*. All by myself. From dawn to night. Right across the sky. And this time is next time.”

18 “Proof — words are cheap,” said Epaphus. “How will I know it’s you driving the sun? I won’t be able to see you from down here.”

19 “You’ll know me,” said Phaethon. “When I pass the village I will come down close and drive in circles around your roof. You’ll see me all right. Farewell.”

20 “Are you starting now?”

21 “Now. At once. Just watch the sky tomorrow, son of Zeus.”

Chunk 3

22 And he went off. He was so stung by the words of his friend, and the **boasting** and lying he had been forced to do, that he traveled night and day, not stopping for food or rest, guiding himself by the morning star and the evening star, heading always east. Nor did he know the way. For, indeed, he had never once seen his father Apollo. He knew him only through his mother’s stories. But he did know that the palace must lie in the east, because that is where he saw the sun start each morning. He walked on and on until finally he lost his way completely, and weakened by hunger and exhaustion, fell swooning in a great meadow by the edge of a wood.

23 Now, while Phaethon was making his journey, Apollo sat in his great throne room on a huge throne made of gold and rubies. This was the quiet hour before dawn when night left its last coolness upon the Earth. And it was then, at this hour, that Apollo sat on his throne, wearing a purple cloak embroidered with the golden sign of the zodiac.⁵ On his head was a crown given him by the dawn goddess, made of silver and pearls. A bird flew in the window and perched on his shoulder and spoke to him. This bird had sky-blue feathers, golden beak, golden claws, and golden eyes. It was one of Apollo’s sun hawks. It was this bird’s job to fly here and there gathering gossip. Sometimes she was called the spy bird.

24 Now she said, “Apollo, I have seen your son!”

25 “Which son?”

26 “Phaethon. He’s coming to see you. But he has lost his way and lies exhausted at the edge of the wood. The wolves will surely eat him. Do you care?”

27 “I will have to see him before I know whether I care. You had better get back to him before the wolves do. Bring him here in comfort. Round up some of your companions and bring him here as befits the son of a god.”

⁵ **zodiac** [zō’ dē ak]: An imaginary belt of the heavens, divided into 12 parts, called signs, and named after 12 constellations



28 The sun hawk seized the softly glowing rug at the foot of the throne and flew away with it. She summoned three of her companions, and they each took a corner of the rug. They flew over a desert and a mountain and a wood and came to the field where Phaethon lay. They flew down among the howling of wolves, among burning eyes set in a circle about the unconscious boy. They pushed him onto the rug, and each took a corner in her beak, and flew away.

29 Phaethon felt himself being lifted into the air. The cold wind of his going revived him, and he sat up. People below saw a boy sitting with folded arms on a carpet rushing through the cold, bright moonlight far above their heads. It was too dark, though, to see the birds, and that is why we hear tales of flying carpets even to this day.

30 Phaethon was not particularly surprised to find himself in the air. The last thing he remembered was lying down on the grass. Now he knew he was dreaming. A good dream — floating and flying — his favorite kind. And when he saw the great cloud castle on top of the mountain, all made of snow, rise in the early light, he was more sure than ever that he was dreaming. He saw sentries in flashing golden armor, carrying golden spears. In the courtyard he saw enormous woolly dogs with fleece like clouddrift guarding the gate. These were Apollo's great sun hounds.

31 Over the wall flew the carpet, over the courtyard, through the tall portals. And it wasn't until the sun hawks gently let down the carpet in front of the throne that he began to think that this dream might be very real. He raised his eyes shyly and saw a tall figure sitting on the throne. Taller than any man, and **appallingly** beautiful to the boy — with his golden hair and stormy blue eyes and strong laughing face. Phaethon fell on his knees.

Chunk 4

32 "Father," he cried. "I am Phaethon, your son!"

33 "Rise, Phaethon. Let me look at you."

34 He stood up, his legs trembling.

35 "Yes, you may well be my son. I seem to see a resemblance. Which one did you say?"

36 "Phaethon."

My Notes

appallingly: amazingly

Poor Choices: “Phaethon”

My Notes

resolved: decided

affront: insult

oracle: a high priest or priestess
who advises the gods

37 “Oh, Clymene’s⁶ boy. I remember your mother well. How is she?”

38 “In health, sire.”

39 “And did I not leave some daughters with her as well? Yellow-haired girls — quite pretty?”

40 “My sisters, sire. The Heliads.”

41 “Yes, of course. Must get over that way and visit them all one of these seasons. And you, lad — what brings you to me? Do you not know that it is courteous to await an invitation before visiting a god — even if he is in the family?”

42 “I know, Father. But I had no choice. I was taunted by a son of Zeus, Epaphus. And I would have flung him over the cliff and myself after him if I had not **resolved** to make my lies come true.”

Chunk 5

43 “Well, you’re my son, all right. Proud, rash, accepting no **affront**, refusing no adventure. I know the breed. Speak up, then. What is it you wish? I will do anything in my power to help you.”

44 “Anything, Father?”

45 “Anything I can. I swear by the river Styx,⁷ an oath sacred to the gods.”

46 “I wish to drive the sun across the sky. All by myself. From dawn till night.”

47 Apollo’s roar of anger shattered every crystal goblet in the great castle.

48 “Impossible!” he cried. “No one drives those horses but me. They are tall as mountains. Their breath is fire. They are stronger than the tides, stronger than the wind. It is all that *I* can do to hold them in check. How can your puny grip restrain them? They will race away with the chariot, scorching the poor Earth to a cinder.”

49 “You promised, Father.”

50 “Yes, I promised, foolish lad. And that promise is the death warrant. A poor charred cinder floating in space — well, that is what the **oracle** predicted for the earth — but I did not know it would be so soon . . . so soon.”

Chunk 6

51 “It is almost dawn, Father. Should we not saddle the horses?”

52 “Will you not withdraw your request—allow me to preserve my honor without destroying the earth? Ask me anything else and I will grant it. Do not ask me this.”

53 “I have asked, sire, and you have promised. And the hour for dawn comes, and the horses are unharnessed. The sun will rise late today, confusing the wise.”

54 “They will be more than confused when this day is done,” said Apollo. “Come.”

55 Apollo took Phaethon to the stable of the sun, and there the boy saw the giant fire-white horses being harnessed to the golden chariot. Huge they were. Fire-white with golden manes and golden hooves and hot yellow eyes. When they neighed, the trumpet call of it rolled across the sky — and their breath was flame. They were being harnessed by a Titan, a cousin of the gods, tall as the tree, dressed in asbestos⁸

⁶ Clymene [klī men ē’]

⁷ Styx [stiks]: In Greek myths, a river that led to Hades or Hell

⁸ asbestos [as bes’ tās]: A mineral that does not burn or conduct heat

armor with a helmet of tinted crystal against the glare. The sun chariot was an open shell of gold. Each wheel was the flat round disk of the sun as it is seen in the sky. And Phaethon looked very tiny as he stood in the chariot. The reins were thick as bridge cables, much too large for him to hold, so Apollo tied them around his waist. Then Apollo stood at the head of the team gentling the horses speaking softly to them, calling them by name — Pyrocis,⁹ Eous,¹⁰ Aethon,¹¹ Phlegon.¹²

56 “Good lads, good horses, go easy today, my swift ones. Go at a slow trot and do not leave the path. You have a new driver today.”

57 The great horses dropped their heads to his shoulder and whinnied softly, for they loved him. Phaethon saw the flame of their breath play about his head, saw Apollo’s face shining out of the flame. But he was not harmed, for he was a god and could not be hurt by physical things.

Chunk 7

58 He came to Phaethon and said, “Listen to me, son. You are about to start a terrible journey. Now, by the obedience you owe me as a son, by the faith you owe a god, by my oath that cannot be broken, and your pride that will not bend, I put this rule upon you: Keep the middle way. Too high and the earth will freeze, too low and it will burn. Keep the middle way. Give the horses their heads; they know the path, the blue middle course of day. Drive them not too high nor too low, but above all, do not stop. Or you will fire the air about you where you stand, charring the earth and blistering the sky. Do you heed me?”

59 “I do, I do!” cried Phaethon. “Stand away, sire! The dawn grows old and day must begin! Go, horses, go!”

60 And Apollo stood watching as the horses of the sun went into a swinging trot, pulling behind them the golden chariot, climbing the first eastern steep of the sky.

61 At first things went well. The great steeds trotted easily along their path across the high blue meadow of the sky. And Phaethon thought to himself, “I can’t understand why my father was making such a fuss. This is easy. For me, anyway. Perhaps I’m a natural-born coachman though . . .”

62 He looked over the edge of the chariot. He saw tiny houses down below and specks of trees. And the dark blue puddle of the sea. The coach was trundling across the sky. The great sun wheels were turning, casting light, warming and brightening the earth, chasing all the shadows of night.

63 “Just imagine,” Phaethon thought, “how many people now are looking up at the sky, praising the sun, hoping the weather stays fair. How many people are watching me, me, me . . . ?” Then he thought, “But I’m too small to see. They can’t even see the coach or the horses — only the great wheel. We are too far and the light is too bright. For all they know, it is Apollo making his usual run. How can they know it’s me, me, me? How will my mother know, and my sisters? They would be so proud. And Epaphus — above all, Epaphus — how will he know? I’ll come home tomorrow after this glorious journey and tell him what I did and he will laugh at me and tell me I’m lying, as he did before. And how shall I prove it to him? No, this must not be. I must show him that it is I driving the chariot of the sun — I alone. Apollo said not to come

⁹ **Pyrocis** [pī rō’ chis]

¹⁰ **Eous** [e’ us]

¹¹ **Aethon** [a’ thon]

¹² **Phlegon** [fle’ gon]

My Notes

Poor Choices: “Phaethon”

My Notes

too close to earth, but how will he know? And I won't stay too long — just dip down toward our own village and circle his roof three times — which is the signal we agreed upon. After he recognizes me, I'll whip up the horses and resume the path of the day.

Chunk 8

64 He jerked on the reins, pulled the horses' heads down. They whinnied angrily and tossed their heads. He jerked the reins again.

65 “Down,” he cried. “Down! Down!”

66 The horses plunged through the bright air, golden hooves twinkling, golden manes flying, dragging the great glittering chariot after them in a long flaming swoop. When they reached his village, he was horrified to see the roofs bursting into fire. The trees burned. People rushed about screaming. Their loose clothing caught fire, and they burned like torches as they ran.

67 Was it his village? He could not tell because of the smoke. Had he destroyed his own home? Burned his mother and his sisters?

68 He threw himself backward in the chariot, pulling at the reins with all his might, shouting, “Up! Up!”

69 And the horses, made furious by the smoke, reared on their hind legs in the air. They leaped upward, galloping through the smoke, pulling the chariot up, up.

70 Swiftly the earth fell away beneath them. The village was just a smudge of smoke. Again he saw the pencil-stroke of mountains, the inkblot of seas. “Whoa!” he cried. “Turn now! Forward on your path!” But he could no longer handle them. They were galloping, not trotting. They had taken the bit in their teeth. They did not turn toward the path of the day across the meadow of the sky, but galloped up, up. And the people on earth saw the sun shooting away until it was no larger than a star.

71 Darkness came. And cold. The earth froze hard. Rivers froze, and oceans. Boats were caught fast in the ice in every sea. It snowed in the jungle. Marble buildings cracked. It was impossible for anyone to speak; breath froze on the speakers' lips. And in village and city, in the field and in the wood, people died of the cold. And the bodies piled up where they fell, like firewood.

72 Still Phaethon could not hold his horses, and still they galloped upward dragging light and warmth away from the earth. Finally they went so high that the air was too thin to breathe. Phaethon saw the flame of their breath, which had been red and yellow, burn blue in the thin air. He himself was gasping for breath; he felt the marrow of his bones freezing.

73 Now the horses, wild with change, maddened by the feeble hand on the reins, swung around and dived toward earth again. Now all the ice melted, making great floods. Villages were swept away by a solid wall of water. Trees were uprooted and whole forests were torn away. The fields were covered by water. Lower swooped the horses, and lower yet. Now the water began to steam — great billowing clouds of steam as the water boiled. Dead fish floated on the surface. Naiads moaned in dry riverbeds.

74 Phaethon could not see; the steam was too thick. He had unbound the reins from his waist, or they would have cut him in two. He had no control over the horses at all. They galloped upward again — out of the steam — taking at last the middle road, but racing wildly, using all their tremendous speed. Circling the earth in a matter of minutes, smashing across the sky from horizon to horizon, making the day flash on and off like a child playing with a lamp. And the people who were left alive were bewildered by the light and darkness following each other so swiftly.

Poor Choices: “Phaethon”

My Notes

4. **Craft and Structure:** In paragraph 41, what is a synonym for the word “courteous”? Why do you think the author chose this word?
5. **Key Ideas and Details:** Reread chunk 6. Why does Apollo want Phaethon to change his request? How do you know?
6. **Craft and Structure:** At the end of paragraph 58, Apollo asks, “Do you heed me?” Based on context, what does this phrase mean?
7. **Key Ideas and Details:** Reread chunk 7. What portions of the text reveal Phaethon’s character through his thoughts? Cite evidence to support your ideas.
8. **Key Ideas and Details:** Reread paragraph 63. How does this section set up the climax of the story? Which lines in the following paragraphs describe the story’s climax?
9. **Craft and Structure:** At the end of chunk 8, what is the likely meaning of “bewildered” based on context?

10. **Key Ideas and Details:** What are the consequences of Phaethon's disobedience? Which sentences in the text support your answer?

My Notes

Working from the Text

11. Using the plot diagram from Activity 1.10, determine the major conflict of the story and where the climax and falling action of the story occur.
12. Indicate whether you agree or disagree with the following statements about Phaethon and Apollo. Then find and record the textual evidence that supports your position. Go back to the text and highlight your textual evidence.

Agree	Disagree	
		Phaethon is a thoughtless, headstrong boy. Textual Evidence:
		Phaethon is an adventurous, courageous boy. Textual Evidence:
		Phaethon is _____. (Insert your description) Textual Evidence:
		Apollo is a disinterested, ineffective parent. Textual Evidence:
		Apollo is deeply concerned for his son's well-being. Textual Evidence:
		Apollo is _____. (Insert your description) Textual Evidence:

Poor Choices: “Phaethon”

My Notes

Check Your Understanding

Quickwrite: Which character in “Phaethon” do you find the most fascinating or relatable? Explain your response using evidence from the text to support your answer. Briefly summarize the words or actions that draw you to this character.

Writing to Sources: Explanatory Text

How do the character traits of Apollo or Phaethon drive the story to its tragic conclusion? Write a paragraph about either Phaethon or Apollo. Be sure to:

- Create a topic sentence that states the character’s qualities and how those qualities drive the plot of the story.
- Use precise language to express your ideas clearly; avoid wordiness and unnecessary repetition.
- Support your ideas about the character’s tragic traits. Include at least two examples of textual evidence in your paragraph, such as the character’s actions, thoughts, and dialogue.

Learning Targets

- Compare and contrast character traits that lead to self-destruction in a myth.
- Analyze the relationship between character and plot and between conflict and resolution.

Preview

In this activity, you will read a myth whose main character's traits lead to self-destruction.

Introducing the Strategy: Diffusing

With this strategy, you use context clues to help find the meaning of unknown words. When **diffusing**, circle words that are unfamiliar. Think of two possible substitutions (synonyms), and confirm your definition. You can confirm your definition by checking reference sources such as a dictionary or a thesaurus.

Setting a Purpose for Reading

- As you read the myth, underline details you learn about Arachne's character.
- Circle unknown words and phrases. Use the diffusing strategy to try to determine substitution words based on context clues. Confirm your definition by checking a dictionary or thesaurus.

ABOUT THE AUTHOR

Olivia Coolidge grew up in England in the early 1900s. She became a teacher of Latin, Greek, and mythology, while also developing her skills as a writer. She wrote numerous histories and biographies for children and young adults. Her work is noted for high interest and vivid descriptions. Coolidge won the 1963 Newbery Award for contributions to children's literature.

Myth

ARACHNE

by Olivia E. Coolidge

1 Arachne was a maiden who became famous throughout Greece, though she was neither wellborn nor beautiful and came from no great city. She lived in an **obscure** little village, and her father was a humble dyer of wool. In this he was very skillful, producing many varied shades, while above all he was famous for the clear, bright scarlet which is made from shellfish, and which was the most glorious of all the colors used in ancient Greece. Even more skillful than her father was Arachne. It was her task to spin the fleecy wool into a fine, soft thread and to weave it into cloth on the high, standing loom within the cottage. Arachne was small and pale from much working. Her eyes were light and her hair was a dusty brown, yet she

LEARNING STRATEGIES:
Graphic Organizer, Visual Prompt, Discussion Groups, Drafting

My Notes

obscure: little known, unimportant

A Matter of Pride

My Notes

indignantly: in anger or with a feeling of annoyance, as at an unfair accusation

obstinacy: stubbornness

was quick and graceful, and her fingers, roughened as they were, went so fast that it was hard to follow their flickering movements. So soft and even was her thread, so fine her cloth, so gorgeous her embroidery, that soon her products were known all over Greece. No one had ever seen the like of them before.

2 At last Arachne's fame became so great that people used to come from far and wide to watch her working. Even the graceful nymphs would steal in from stream or forest and peep shyly through the dark doorway, watching in wonder the white arms of Arachne as she stood at the loom and threw the shuttle from hand to hand between the hanging threads, or drew out the long wool, fine as a hair, from the distaff as she sat spinning. "Surely Athene herself must have taught her," people would murmur to one another. "Who else could know the secret of such marvelous skill?"

3 Arachne was used to being wondered at, and she was immensely proud of the skill that had brought so many to look on her. Praise was all she lived for, and it displeased her greatly that people should think anyone, even a goddess, could teach her anything. Therefore when she heard them murmur, she would stop her work and turn round **indignantly** to say, "With my own ten fingers I gained this skill, and by hard practice from early morning till night. I never had time to stand looking as you people do while another maiden worked. Nor if I had, would I give Athene credit because the girl was more skillful than I. As for Athene's weaving, how could there be finer cloth or more beautiful embroidery than mine? If Athene herself were to come down and compete with me, she could do no better than I."

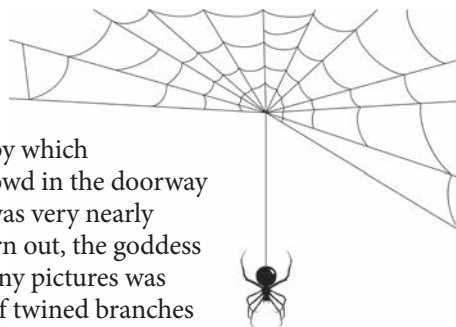
4 One day when Arachne turned round with such words, an old woman answered her, a grey old woman, bent and very poor, who stood leaning on a staff and peering at Arachne amid the crowd of onlookers.

5 "Reckless girl," she said, "how dare you claim to be equal to the immortal gods themselves? I am an old woman and have seen much. Take my advice and ask pardon of Athene for your words. Rest content with your fame of being the best spinner and weaver that mortal eyes have ever beheld."

6 "Stupid old woman," said Arachne **indignantly**, "who gave you the right to speak in this way to me? It is easy to see that you were never good for anything in your day, or you would not come here in poverty and rags to gaze at my skill. If Athene resents my words, let her answer them herself. I have challenged her to a contest, but she, of course, will not come. It is easy for the gods to avoid matching their skill with that of men."

7 At these words the old woman threw down her staff and stood erect. The wondering onlookers saw her grow tall and fair and stand clad in long robes of dazzling white. They were terribly afraid as they realized that they stood in the presence of Athene. Arachne herself flushed red for a moment, for she had never really believed that the goddess would hear her. Before the group that was gathered there she would not give in; so pressing her pale lips together in **obstinacy** and pride, she led the goddess to one of the great looms and set herself before the other. Without a word both began to thread the long woolen strands that hang from the rollers, and between which the shuttle moves back and forth. Many skeins lay heaped beside them to use, bleached white, and gold, and scarlet, and other shades, varied as the rainbow. Arachne had never thought of giving credit for her success to her father's skill in dyeing, though in actual truth the colors were as remarkable as the cloth itself.

8 Soon there was no sound in the room but the breathing of the onlookers, the whirring of the shuttles, and the creaking of the wooden frames as each pressed the thread up into place or tightened the pegs by which the whole was held straight. The excited crowd in the doorway began to see that the skill of both in truth was very nearly equal, but that, however the cloth might turn out, the goddess was the quicker of the two. A pattern of many pictures was growing on her loom. There was a border of twined branches of the olive, Athene's favorite tree, while in the middle, figures began to appear. As they looked at the glowing colors, the spectators realized that Athene was weaving into her pattern a last warning to Arachne. The central figure was the goddess herself competing with Poseidon for possession of the city of Athens; but in the four corners were mortals who had tried to **strive** with gods and pictures of the awful fate that had overtaken them. The goddess ended a little before Arachne and stood back from her marvelous work to see what the maiden was doing.



9 Never before had Arachne been matched against anyone whose skill was equal, or even nearly equal to her own. As she stole glances from time to time at Athene and saw the goddess working swiftly, calmly, and always a little faster than herself, she became angry instead of frightened, and an evil thought came into her head. Thus as Athene stepped back a pace to watch Arachne finishing her work, she saw that the maiden had taken for her design a pattern of scenes which showed evil or unworthy actions of the gods, how they had deceived fair maidens, resorted to trickery, and appeared on earth from time to time in the form of poor and humble people. When the goddess saw this insult glowing in bright colors on Arachne's loom, she did not wait while the cloth was judged, but stepped forward, her grey eyes blazing with anger, and tore Arachne's work across. Then she struck Arachne across the face. Arachne stood there a moment, struggling with anger, fear, and pride. "I will not live under this insult," she cried, and seizing a rope from the wall, she made a noose and would have hanged herself. The goddess touched the rope and touched the maiden. "Live on, wicked girl," she said. "Live on and spin, both you and your descendants. When men look at you they may remember that it is not wise to strive with Athene." At that the body of Arachne shriveled up, and her legs grew tiny, spindly, and distorted. There before the eyes of the spectators hung a little dusty brown spider on a slender thread.

10 All spiders descend from Arachne, and as the Greeks watched them spinning their thread wonderfully fine, they remembered the contest with Athene and thought that it was not right for even the best of men to claim equality with the gods.

Second Read

- Reread the myth to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** In the first three paragraphs of the story, what do Arachne's words and actions tell you about the kind of person she is?

My Notes

strive: compete

A Matter of Pride

My Notes

2. **Key Ideas and Details:** Quote one line of dialogue that sets the action of the story in motion.

3. **Key Ideas and Details:** Read the details about the images that Athene and Arachne weave. How might these images relate to the theme of the story? Use details from the text to support your answer.

4. **Key Ideas and Details:** How do Arachne's character traits determine how the conflict resolves itself?

Working from the Text

5. Both Arachne and Phaethon possess traits that contribute to their demise. Use the graphic organizer to compare and contrast the two characters' attitudes and character traits and how these traits lead to self-destruction. Cite evidence from the texts.

	Character Traits	How do these traits lead to self-destruction?
Arachne		
Phaethon		

6. Myths have been used for generations to explain natural phenomena like lightning, tsunamis, and volcanic eruptions. Identify the element of nature this myth explains, the characters' choices, and the lesson this myth teaches (theme).

Phenomenon	Character	Choices	Lesson

7. Work in a collaborative group to brainstorm other natural phenomenon you could explain in an original myth.

My Notes

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

LEARNING STRATEGIES:

Graphic Organizer, Visual Prompt, Discussion Groups, Brainstorming

Literary Terms

A **symbol** is an object, a person, or a place that stands for something else. **Symbolism** is the use of symbols in a literary work.

My Notes

Learning Target

- Analyze and apply symbols used in mythology.
- Conduct a short research project to answer a question about Greek and Roman gods and goddesses.

The Meanings of Words

The **literal** meaning of a word or phrase is expected to be understood exactly as it is stated, while a **figurative** meaning is one that suggests some idea beyond the literal level.

Writers commonly use words and images in a figurative way in literary works to add depth of meaning. A **symbol** is a figurative use of an object or image so that it represents something beyond itself. You might think of a symbol as having two meanings: one meaning is literal, and the other is figurative. A flag is **literally** a piece of cloth with a design; it is **symbolic** of a nation, clan, or state.

1. Think about objects listed below that appear in well-known fairy tales or in stories you have read. In the graphic organizer, identify how each object is used literally in the story and explain its figurative, or symbolic, meaning as well.

Story/Object	Literal Use	Figurative (symbolic) Meaning
"The Three Little Pigs": straw house	House made of straw; flimsy	Living for the moment; carelessness
"The Three Little Pigs": brick house	House made of brick; strong	Preparing for the future; carefulness; safety; practicality
"Arachne": weaving		
One of Your Choice:		
One of Your Choice:		

2. Colors can also be used symbolically in both print and nonprint texts. Think about what these colors represent and brainstorm each color's symbolic meaning.

Color	Symbolic Representation
Blue	
Green	
Gold	
Red	

3. Complete the graphic organizer on the next page by conducting research to identify the roles, responsibilities, and symbols of Greek gods, as well as corresponding gods and goddesses of other cultures.

Check Your Understanding

Choose one of the Greek gods or goddesses in the graphic organizer. In your Reader/Writer Notebook, write a short paragraph that summarizes your research findings about the god or goddess.

4. Working with a partner, select one of the gods or goddess from the graphic organizer. Conduct further research in order to create a "Missing" or "Wanted" poster for him or her. Be sure to:
- Include all the relevant information identified from your research.
 - Include symbolism through your use of colors or images.
 - Include a visual (you can sketch or use another visual) of the god or goddess.
 - Be prepared to present this poster to a group and display it in the classroom.

Name: _____ Age: _____ Also Known As: _____

Role:

Last known location:

Physical description:

Significant actions/crimes:

Presumed dangerous? Why?

Known associates:

Additional information/distinguishing features:

My Notes

Symbolic Thinking

My Notes

Greek God (Roman name)	Responsibility or Role <i>Similar to (culture)</i>	Symbolism Representing God (Object/Action/Color)
Zeus (Jupiter or Jove)		
Poseidon (Neptune)		
Hades (Pluto)		
Hera (Juno)		
Ares (Mars)		
Artemis (Diana)		
Athena/ Athene (Minerva)		
Demeter (Ceres)		
Aphrodite (Venus)		

Learning Targets

- Analyze the symbolic use of animals in a fable.
- Apply the use of symbolism in an original way.

Preview

In this activity, you will read a fable and analyze its message and its use of animals as symbols.

Setting a Purpose for Reading

- As you read the fable, mark the text for evidence of symbolic characteristics of the animals in the story.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Angel Vigil is an author, performer, storyteller, theatrical director, and educator. His many books and storytelling performances explore the traditional stories of the Hispanic Southwest and Mexico.

Fable

THE BURRO AND THE FOX

by Angel Vigil

1 Like many other animals in the animal kingdom, the burro is a beast of burden, spending his life toiling in the hot sun in order to make his master's life a little easier. The burro knows no other existence and is destined to a life of service and loyalty to his master.

2 The worst fate for a burro, however, is to have a cruel master. Some masters love and care for their burro, respecting that their own life is dependent on this creature. Others take the burro for granted and just expect the burro to always be there to carry their heavy load. Others, the worst ones, take their own mean temperament out on the poor, defenseless burro by whipping, beating, and starving their burro. They have little or no concern for the burro's well-being, and if the burro dies, no remorse or sense of loss is felt by the master.

3 It just so happens that in this story, our burro has one of these mean masters. This master would beat the burro if it walked too fast, walked too slowly, stopped too abruptly, or started too suddenly. He would beat the burro if it tripped on the steep, rocky mountain path or if it stopped for water by a mountain stream. Some days, he would beat the burro just for being in the way.

LEARNING STRATEGIES:

Shared Reading, Graphic Organizer, Think-Pair-Share

My Notes

WORD CONNECTIONS

Roots and Affixes

Dependent comes from the Latin root *-pend-*, which means "to hang," and the affix *de-*, which means "down." When someone is dependent, he or she hangs on to another for support. You can also find the root *-pend-* in other words, such as *independent*, *pending*, and *pendant*.

Animals as Symbols

My Notes

4 Finally, the burro had had enough of his master's beatings and decided to run away. Late one night, while the master was sleeping, the burro broke out of the corral and took off down the road with a quick trot. He was free-free at last!

5 The burro loved his new freedom. He strolled along a shady mountain path, eating the new spring grasses. He lounged by a mountain stream, sipping its cool, fresh waters. He paused and rested when he wanted, and he walked along when he wanted. Most of all, he did not pass his days in fear of a beating.

6 One day, as he walked along a forest path, the burro ran into a fox. The fox asked the burro, "Why are you walking alone so far in the forest? Where is your master?"

7 The burro replied, "I have run away from my master, because he beats me all of the time. I am a free burro, and I will walk wherever my spirit leads me."

8 The fox then told the burro, "I am a servant of the lion, the king of the forest. Perhaps you should come to meet the lion and see if you could join our band of free animals. The lion is a strong and wise ruler, and perhaps he could help you find a new life. Come with me, and I will announce you to the lion. You will be well received by him."

9 The burro followed the fox. He was thankful that he had at last met up with other free animals and was hopeful that the lion could help him find a new life. He had been enjoying his free wanderings, but he did not want to be a nomad and never have a home again.

10 The fox and burro arrived at the home of the lion. The fox went to the lion and announced the burro's arrival, "I have run into an old burro who has run away from his master. I have brought him here so that you may meet him and have told him that he will be well received by you."

11 The lion told the fox, "Bring this burro to me right away. I do want to meet him."

12 The fox brought the burro to the lion. He introduced the burro to the lion and then left so the lion could question the burro by himself.

13 While the lion addressed the burro, he paced around and around the burro. The burro began to get nervous, because lions usually only pace when they are hungry. As the lion circled the burro, he got closer and closer, making the circle around the burro tighter and tighter with each pass.

14 Finally, the lion suddenly jumped toward the burro and nipped at his flanks. He continued to circle and nip at the burro with such strength that he almost knocked the burro over with his attacks.

15 The burro finally got the idea that the lion was trying to bite him—probably even eat him. The burro turned and struck out at the lion with his hooves. The lion was old and had already spent many years as a fierce hunter, but those years were behind him. He did not have the speed or reflexes he once had.

16 The burro's hooves slammed into the lion and knocked him to the ground. As the lion hit the ground, the burro bolted away from the lion and raced away down the forest path.

17 On his way from the lion, the burro again ran into the fox. As he whizzed by the fox, the fox called out, "Why are you in such a hurry?! Did your meeting with the lion not go well? The lion is always anxious to meet new animals. I was sure you would be well received."

18 Without even stopping, the burro called back, “That was the trouble. I was too well received by the lion. He liked me so much that he wanted to eat me! He even tried to bite me and start his evening meal early.”

19 The fox yelled back, “No! No! The lion was only trying to give you a good welcome!”

20 The burro did not believe the fox. He told the fox, “Thank you for your good welcome. But now I am running away from the lion too.”

21 As the burro disappeared into the distance, the fox yelled, “Don’t run that way! That way leads back to your master!”

22 The burro answered, “I am going back to my master. I’d rather be with a master who beats me than a lion who wants to eat me!”

Second Read

- Reread the fable to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** Using context, what might the word “nomad” mean in paragraph 9?
 2. **Craft and Structure:** In paragraph 8, the fox says the burro will be “well received” by the lion. Knowing what happens later in the story, what do you think the fox means by “well received”?
 3. **Key Ideas and Details:** Reread paragraph 19. Is the fox being honest when he says, “The lion was only trying to give you a good welcome”? Support your inference with details from the text.

My Notes

Animals as Symbols

My Notes

Working from the Text

4. Identify a choice the burro makes in the story. What lesson could be taught by this choice?

Choice

Lesson

5. Animals are often used symbolically. Earlier, you found that the Greek gods and goddesses have animals associated with them. Think about the animals in “The Burro and the Fox” and other animals that are featured in well-known fairy tales or stories. What do these animals symbolize? Use the graphic organizer to explore their symbolic meanings.

Animal	Figurative (symbolic) Meaning
Snake	
Bear	
Rat	
Ant	
Burro	
Fox	
Lion	
One of Your Choice:	

Check Your Understanding

Think back to your wanted poster. What animal(s) could you incorporate to symbolize certain characteristics? Justify your choice by explaining each animal’s symbolic meaning in connection to the story or character.

Creation Myths from Around the Globe

ACTIVITY
1.15

Learning Targets

- Use ideas presented in an informational text to analyze and compare creation myths.
- Create an original myth explaining a phenomenon of nature.

Preview

In this activity, you will read about creation myths in an informational text and then read, analyze, and compare three creation myths from around the globe.

Setting a Purpose for Reading

- As you read the informational text, underline words that help you understand what a creation myth is.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

"A Note from the Author"

Excerpted from Virginia Hamilton's 1988 Newbery Honor Book *In the Beginning: Creation Stories from Around the World*.

1 Myth stories about creation are different. In a **prophetic** voice, they relate events that seem outside of time and even beyond time itself. Creation myths . . . go *back beyond anything that ever was* and begin *before* anything has happened.

2 The classic opening, although not the only opening, of a creation myth is "In the beginning . . ." The most striking purpose of a creation myth is to explain something. Yet it also asks questions and gives reasons why groups of people perform certain rituals and live in a particular way. Creation myths describe a place and time impossible for us to see for ourselves. People everywhere have creation myths, revealing how they view themselves *to themselves* in ways that are movingly personal.

3 Creation, then, means the act of bringing into existence — something. These myths from around the world were created by people who sensed the wonder and glory of the universe. Lonely as they were, by themselves, early people looked inside themselves and expressed a longing to discover, to explain who they were, why they were, and from what and where they came.

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

LEARNING STRATEGIES:

Diffusing, Close Reading, Paraphrasing, Visualizing, Drafting

My Notes

prophetic: relating to a divinely inspired instruction or prediction

Creation Myths from Around the Globe

My Notes

1. **Key Ideas and Details:** What are the purposes of a creation myth according to the text?

2. **Craft and Structure:** Why do you think the author uses the word “longing” in paragraph 3? What connotations does this word have?

Working from the Text

3. Summarize the central ideas from each of the three paragraphs in the informational text you just read.

Setting a Purpose for Reading

- As you read the creation myths, put a star next to one key incident in each story that helps explain aspects of the natural world.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Two African Creation Myths

From **Voices of the Ancestors: African Myth**

by Tony Allan, Fergus Fleming, and Charles Phillips

“Huveane and Clay People”

1 The Bapedi and Bavenda, Bantu tribes from Transvaal in South Africa, recount that the first human, Huveane the shepherd, was a lawless trickster who loved to make mischief.

2 Huveane cared for his father’s goats and sheep — for although he was the first man, he had parents. One day he set about making a being of his own: he took some clay, formed a baby with it and then breathed life into it. Then he hid the baby near his parents’ house. He cared for it lovingly, creeping out each dawn to feed it,



but his parents noticed the dwindling supply of milk. Curious, Huveane's father followed him one day and saw the child. Taking it in his arms, he hid it beneath the house with the firewood. That evening Huveane discovered that his precious creation was missing; distraught, he slumped glumly with his parents at the fire. Distressed by his low spirits, his mother asked him to fetch some logs, whereupon he discovered the unharmed baby and capered with joy. His parents were so pleased to see him happy again that they allowed him to keep it.

“Mbombo”

3 The Kuba, who live in the abundant rainforest of Central Africa, call their creator god Mbombo and picture creation as a sudden eruption from his mouth. Once, according to their account, nothing existed but restless water lost in darkness — and Mbombo, a spirit who moved over the water. Then in the deep, dark hours of the first day, Mbombo was stricken by a sharp stomach pain and vomited, producing the sun, moon, and a stream of bright stars. Light fell all around him. As the sun shone, the ocean became clouds and the water level fell, revealing hills and plains. Again Mbombo's stomach convulsed, this time sending forth a wonderful and various stream of life: the tall sky, the sharp-forked lightning, deep-rooted trees, animals in all their **lithe** power and the first man and woman.

ABOUT THE AUTHOR

Donna Rosenberg has written several books on world mythology. She specializes in retelling myths and other stories in vivid prose that appeals to readers. Her writing is known for excellent translations that preserve the character and style of the original.

Myth

Raven and the Sources of Light

by Donna Rosenberg

1 Long ago when the world was young, the earth and all living creatures were **shrouded** in the darkness of an eternal night, for neither the sun nor the moon shone in the sky. It was said that a great chief who lived at the headwaters of the Nass River was keeping all this light for himself, but no one was certain, for the light was so carefully hidden that no one had ever actually seen it. The chief knew that his people were suffering, but he was a selfish man and did not care.

2 Raven was sad for his people, for he knew that without the sun the earth would not bring forth the food the Haida¹ needed to survive, and without the moon his people could not see to catch fish at night. Raven decided to rescue the light. He knew that the way from the Queen Charlotte Islands to the source of the Nass River was very long, so he collected a group of pebbles. As he flew, whenever he became tired he dropped a pebble into the sea. It immediately formed an island where Raven could alight on solid land and rest for a while.

¹ **Haida:** A Northwest/Alaskan Indian tribe



INDEPENDENT READING LINK

Read and Connect

As you come to the conclusion of your independent reading, think about an overarching theme that covers many of the myths or folktales you have read on your own. How well does this theme apply to the myths you have read in the unit, such as “Arachne” and “The Burro and the Fox”? Explain your response in a short paragraph in your Independent Reading Log.

lithe: slender and graceful

My Notes

shrouded: covered, concealed

Creation Myths from Around the Globe

My Notes

3 When Raven arrived at the chief's village, he said to himself, "I must find a way to live in the chief's house and capture the light." Raven thought and thought. Finally he exclaimed, "I know just the way! I will change myself into something very small and wait in the stream to be caught."

4 So Raven transformed himself into a seed and floated on the surface of the nearby stream. When the chief's daughter came to draw water, Raven was ready. No matter how she tried to drink some of the water, the seed was always in her way. Finally she tired of trying to remove it, and she drank it along with the water.

5 The woman became pregnant, and in time she gave birth to a son, who was Raven in disguise. The chief loved his grandson, and whatever the child wanted, his grandfather gave him.

6 As the boy crawled, he noticed many bags hanging on the walls of the lodge. One by one he pointed to them, and one by one his grandfather gave them to him. Finally his grandfather gave him the bag that was filled with stars. The child rolled the bag around on the floor of the lodge, then suddenly let go of it. The bag immediately rose to the ceiling, drifted through the smoke hole, and flew up into the heavens. There it burst open, spilling the stars into the sky.

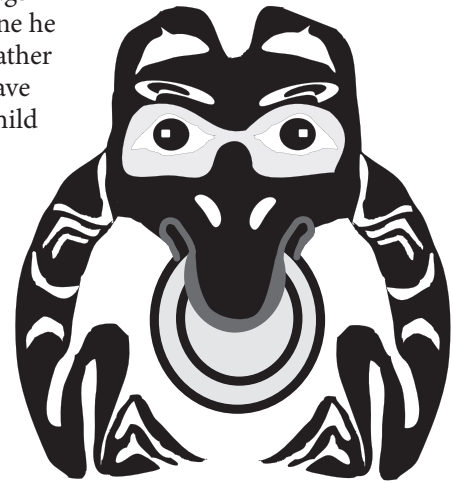
7 As the days passed, the boy still wanted to play with toys. He pointed to this bag and that box, stored here and there in grandfather's lodge. His grandfather gave him whatever he chose.

8 Finally the child cried, "Mae! Mae!" His grandfather took down a bag containing the moon and gave it to his grandson as a toy. The boy chuckled with delight as he rolled it around and around upon the floor of the lodge. Suddenly he let go of that bag just as he had let go of the bag of stars. The bag immediately rose to the ceiling, drifted through the smoke hole, and flew up into the heavens. There it burst open, spilling the moon into the sky.

9 The boy continued to play with bag after bag and box after box until one day he pointed to the last box left in the lodge. His grandfather took him upon his lap and said, "When I open this box, I am giving you the last and dearest of my possessions, the sun. Please take care of it!"

10 Then the chief closed the smoke hole and picked up the large wooden box he had kept hidden among other boxes in the shadows of one corner of the lodge. Inside the large box a second wooden box nestled in the wrappings of a spider's web, and inside that box, a third wooden box nestled. The chief opened box after box until he came to the eighth and smallest of the wooden boxes. As soon as the chief removed the sun from this box, his lodging was flooded with a brilliant light.

11 The child laughed with delight as his grandfather gave him the fiery ball to play with. He rolled the sun around the floor of the lodge until he tired of the game and pushed it aside. His grandfather then replaced the sun in its box and replaced the box inside the other seven boxes.



12 Day after day Raven and his grandfather repeated this process. Raven would point to the sun's box, play with it until he tired of it, and then watch as his grandfather put the fiery ball away into its series of boxes.

13 Finally the day came when the chief was not as careful as usual. He forgot to close the smoke hole, and he no longer watched Raven play with the fiery ball. The child resumed his Raven shape, grasped the ball of light in his claws, and flew up through the smoke hole into the sky, traveling in the direction of the river.

14 When he spied people fishing in the dark, he alighted on a tree and said to them, "If you will give me some fish, I will give you some light."

15 At first they did not believe him. They knew that the light was well hidden and that Raven was often a lazy trickster. However, when Raven raised his wing and showed enough light for them to fish with ease, they gave him part of their catch. Day after day they repeated this procedure, until Raven tired of eating fish.

16 Finally he lifted his wing, grabbed the sun with both claws and tossed it high into the sky. "Now my people will have light both day and night!" he exclaimed. And from that day until this, the sun, moon, and stars have remained in the sky.

Second Read

- Reread the three myths to answer these text-dependent questions.
- Write any additional questions you have about the texts in your Reader/Writer Notebook.

1. Craft and Structure: Look at the first paragraph of "Huveane and Clay People." What are some synonyms for the word "recount"? Why might the authors have chosen this word specifically?

2. Craft and Structure: Based on context clues, what is the likely meaning of "glumly" in "Huveane and Clay People"?

3. Key Ideas and Details: What qualities are important to the Bapedi and Bavenda? How can you tell? Provide textual evidence to support your thinking.

4. Craft and Structure: Using context, explain what "convulsed" means in "Mbombo." How do you know?

5. Key Ideas and Details: What evidence supports the inference that the creation of the earth was a violent or volatile occurrence?

My Notes

Creation Myths from Around the Globe

My Notes

6. **Craft and Structure:** In paragraph 2 of “Raven and the Sources of Light,” what is meant by “bring forth”?

7. **Key Ideas and Details:** What evidence points to Raven’s great power and influence in the Haida mythology?

8. **Key Ideas and Details:** How is it indicated in this story that the sun is the most valuable of all human possessions?

9. **Craft and Structure:** Use what you have learned and the story’s context to define the term “trickster.” How is Raven a trickster?

10. **Key Ideas and Details:** Look at the texts and your annotations. What aspect of the world does each story help explain? Cite details to support your ideas.

Working from the Text

11. What do these last three myths have in common?

12. Return to the informational text by Virginia Hamilton from the beginning of this activity. How do the three stories you read exemplify the qualities of creation myths described in the informational text?

Check Your Understanding

Look over the following elements of nature. Brainstorm how people in the distant past might have explained the origins of these natural phenomena.

Element	Explanation
The Sun	
The Stars	
The Earth	
The Moon	
Rainbows	
Thunder	
Snow	

My Notes

[illegible]

Creation Myths from Around the Globe

My Notes

Work in a collaborative group to generate ideas for an original myth to explain a natural phenomenon. Create a poster that demonstrates those ideas. You may choose one of the natural phenomenon you explained in the “Check Your Understanding” section of this activity or a natural phenomenon of your choice.

Be creative. Try to fill up as much of the poster (sample format below) as possible, using individual words, phrases, symbols, and visuals. Be sure to incorporate the following elements into your poster:

- The name of your natural phenomenon
- The characters (animals/gods/heroes)
- The setting of the myth
- The main conflict and character choices
- The lesson or theme of the myth

<p>Characters (animals/gods/heroes)</p>	<p>Main Conflict and Character Choices What choices will the character(s) face?</p>
<p>Setting</p>	<p>Lesson Learned / Theme</p>

Natural Phenomenon



Independent Reading Checkpoint

With a partner, discuss the different explanations for natural phenomena you have discovered through your independent reading. Consider these questions: *Was one natural phenomenon explained different ways in different myths or folktales you read? What might each explanation tell you about the culture from which it came? Which explanation surprised you?* Take notes during your discussion in your Independent Reading Log.

ASSIGNMENT

Your assignment is to work with a partner to create an original myth that explains a belief, custom, or natural phenomenon through the actions of gods or heroes. Be sure that your myth teaches a lesson or a moral and includes illustrations that complement the myth as it unfolds.

Planning and Prewriting: Take time to make a plan for your illustrated myth.

- How can you use the stories from the unit as models for your own myth?
- How will you choose possible natural phenomena that you could explain in your myth?
- Which prewriting strategy (such as the plot diagram or outline) will you use to plan the organization?

Drafting: Create a draft that includes the elements of an effective narrative.

- How will you hook the reader with an engaging opening or lead?
- How will you apply your knowledge of sensory and figurative language and purposeful dialogue to vividly tell a story?
- How will you show the characters' responses to the event, including their thoughts and feelings?
- How will you express the lesson learned or the significance of the experience?
- How will you find or create illustrations to capture key parts of your myth?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when will you share your work with your writing group?
- What is your plan to include suggestions and revision ideas into your draft?
- How can the Scoring Guide help you self-evaluate how well your draft meets the requirements of the assignment?

Checking and Editing: Confirm that your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- How will you create a title and assemble your illustrations in an appealing manner?
- What technology tools could you use to prepare a final draft for publication?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Reflect on the process you used to come up with an original myth. How did reading and studying the myths in this unit help prepare you to write your own myth?

Technology Tip

Avoid using images in a way that would violate copyright law. You may download or copy an image for personal use and provide the source, but you may not broadcast the image without the owner's permission.

Creating an Illustrated Myth

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The myth</p> <ul style="list-style-type: none"> describes a natural phenomenon and includes the idea of choice while cleverly teaching a lesson skillfully uses story elements to engage the reader and lead to a satisfying resolution includes vivid visuals that use effective symbolism for the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> explains a natural phenomenon and teaches a lesson uses story elements to hook the reader and create a satisfying resolution includes visuals that connect the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> does not explain a natural phenomenon or teach a lesson is hard to follow and does not include sufficient narrative elements to aid the reader includes few if any visuals to demonstrate the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> does not tell about a natural phenomenon or teach a lesson does not use narrative elements has no visuals to support the myth or demonstrate ideas.
Structure	<p>The myth</p> <ul style="list-style-type: none"> is well organized and clearly follows the plot structure of a story uses transitions to skillfully guide the reader. 	<p>The myth</p> <ul style="list-style-type: none"> uses essential story elements and follows a plot structure uses some transitions to move between ideas. 	<p>The myth</p> <ul style="list-style-type: none"> is not well organized and includes only some elements of plot structure includes few, if any, transitions. 	<p>The myth</p> <ul style="list-style-type: none"> is disorganized and difficult to follow does not follow plot structure includes no transitions.
Use of Language	<p>The myth</p> <ul style="list-style-type: none"> effectively uses figurative language and sensory details to vividly “show” the incident has few or no errors in grammar, spelling, punctuation, or capitalization. 	<p>The myth</p> <ul style="list-style-type: none"> includes details to enhance the descriptions of characters and setting contains few errors in grammar, spelling, punctuation, or capitalization, and they do not detract from meaning. 	<p>The myth</p> <ul style="list-style-type: none"> includes details that do not fit the story or descriptions that are not complete contains mistakes in grammar, spelling, punctuation, and capitalization that detract from meaning. 	<p>The myth</p> <ul style="list-style-type: none"> describes details in confusing language contains errors in grammar, spelling, punctuation, and capitalization that interfere with meaning.



UNIT

2

PRIVACY

What Influences My Choices?

Visual Prompt: How do you use different sources of information to help you make decisions about what to buy or to do?

Unit Overview

People choose to do something, buy something, or think a certain way for many reasons. Often, it's because they have seen something in the media promoting it. In this unit, you will analyze print, visual, and film texts that are common in the media and advertising. You will also investigate how advertising influences the lives of youth by critically reading and viewing informational text and film. You will analyze the components of argumentation by reading argumentative essays, news articles, and speeches. By the end of the unit, you will become a skilled reader and writer of a variety of nonfiction texts, an engaged collaborator in discussion groups, and an effective argumentative writer.

What Influences My Choices?

GOALS:

- To understand how our lives are affected by media and advertising
- To engage in collaborative discussions
- To write an explanatory essay
- To identify and analyze the use of appeals, language, and rhetorical devices in informational and argumentative texts
- To write an argumentative essay

ACADEMIC VOCABULARY

text features
credibility
primary source
secondary source
claim
valid
counterclaim


Literary Terms

explanatory writing
rhetoric
thesis statement

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Language and Writer's Craft

- Revising for Cohesion and Clarity (2.4)
- Revising for Precise Language and Formal Style (2.6)
- Sentence Variety (2.8)
- Sentence Structure (2.12)
- Using Rhetorical Devices (2.13)
- Phrases and Clauses (2.14)



MY INDEPENDENT READING LIST

[illegible]

Previewing the Unit

LEARNING STRATEGIES:

Think-Pair-Share, Close Reading, Marking the Text, Paraphrasing, Brainstorming, Free Writing

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

You see some form of advertising around you every day. What catches your attention? Is it television? Internet ads? Print ads? Radio? Advertising influences the choices that you make. You might also be influenced by other things, such as what people are saying on social media or what people are wearing or doing on television. In this unit, you will examine various types of media and the techniques they use to convince you to buy their products.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. What role does advertising play in the lives of youth?
2. What makes an effective argument?

Developing Vocabulary

Mark the Academic Vocabulary and Literary Terms on the Contents page using the QHT strategy.

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing an Explanatory Essay and Participating in a Collaborative Discussion.

Your assignment is to write an explanatory essay that explains the role of advertising in the lives of youth and then to exchange ideas in a collaborative discussion. For your essay, you may use as sources the articles in this unit and at least one additional informational text that you have researched.

With your classmates, identify what you will need to do for the assessment. Create a graphic organizer to list the skills and knowledge you will need to accomplish these tasks. To help you complete the graphic organizer, be sure to review the criteria in the Scoring Guide for Embedded Assessment 1.



INDEPENDENT READING LINK

Read and Respond

In the first part of this unit, you will be reading informational texts about marketing to kids. For outside reading, read and respond to articles about advertising or view online advertising. You might also choose one of your favorite brands and read about how the company markets its products. Use your Reader/Writer Notebook to create a reading plan and respond to any questions, comments, or reactions you might have to your reading. You can also record notes in your Independent Reading Log. Refer to those notes as you participate in discussions with classmates about how advertising affects the choices we make.

What Is the Issue?

My Notes

Informational Text

\$211 Billion and So Much to Buy American Youths, the New Big Spenders

Youths are extremely engaged in all aspects of technology and media and influence family purchases. Plus they have huge spending power of their own.

1 New York, N.Y. – October 26, 2011 – Eight- to 24-year-olds are ready to spend money in 2012. Two-hundred eleven billion dollars, to be more precise. According to the 2012 Harris Poll Youth PulseSM study, the purchasing power of today's youth is something that should not be overshadowed by the spending power of adults. Over half of 8- to 12-year-olds will spend their own money on candy (61%) and toys (55%) while a quarter will buy books (28%) and one-in-five will purchase clothing (19%). Teens, those 13–17, still crave candy, and half (51%) will make a point of treating themselves to sweets. However, clothing (42%) and entertainment, like movie tickets (33%) have become bigger priorities for this older group.

2 The 2012 Harris Poll Youth Pulse study was conducted online **among** 5,077 U.S. youth ages 8–24 in August 2011.

3 While the purchasing power of today's youth is strong, it is made even stronger when coupled with the influence these kids have on what parents buy. For example, seven-in-ten teens have cell phones (69%) and three-in-ten have smartphones (30%). When it comes to smartphone or cell phones, one-third of teens (34%) say they influenced that purchase decision. With over 23 million teens in the United States, that's a lot of influence.

4 “When we look at what youth today personally own, it's definitely more than the generation before them and immensely more than what kids owned two generations ago. What is also important to remember is that youths are not **passive** receivers of things,” said Regina A. Corso, Senior Vice President for Youth and Education Research at Harris Interactive. “Today's youth actively have input into what they have and what their families have.”

Youth and media

5 Tweens, teens, and young adults have not only more things than previous generations, they also have more consistent, available access to vast amounts of information than their parent or grandparent could have imagined in their youths. Accessibility is made easy by the click of a mouse or the tap of a screen. In fact, over three-quarters of 8- to 9-year-olds (76%) and up to nine-in-ten 16- to 17-year-olds (91%) are on the Internet an hour or more a day, excluding email.

6 When looking at all types of media, on average, tweens spend 8.4 hours engaged versus teens, who spend 12.6 hours engaged with media per day. On average, teens spend 3.6 hours per day online, 2.9 hours watching television, and 1.6 hours each playing video games and listening to an MP3 player.

among: 5,077 U.S. youth participated in the online study.

passive: not active

These visuals also show how tweens and teens spend money.

Percent that will personally buy or influence the purchase by others in the next few months



	8- to 12-year-olds	13- to 17-year-olds	18- to 24-year-olds
Tickets to entertainment/sporting	40%	43%	45%
Hand held video games	35%	20%	17%
Video game system	31%	27%	24%
Cell phone/smart phone	22%	30%	29%
Digital media player	21%	24%	20%
Computer	17%	24%	28%
TV	12%	17%	20%
Camera	10%	20%	18%
Camcorder or video camera	7%	14%	13%
New car/truck/SUV	Not asked	18%	19%

Source: *Trends & Tudes*, Harris Interactive Youth & Education Research, 2010.

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Look again at the first four paragraphs of the article. In what ways are youth the “new big spenders” as stated in the title?

2. **Craft and Structure:** What did you notice about how the author uses text features to organize the information presented in this text?

My Notes

What Is the Issue?

My Notes

3. **Key Ideas and Details:** What examples does the author include to explain how kids influence what parents buy?

4. **Key Ideas and Details:** How does the chart support the introductory points made in the article's first two paragraphs? Support your answer with evidence from the text.

5. **Key Ideas and Details:** Which details in the chart support the inference that there is a relationship between youth and advertising? Explain.

Working from the Text

Collaborative Discussion: For the next questions, you will participate in a collaborative discussion of the text “\$211 Billion and So Much to Buy — American Youths, the New Big Spenders.” Before you and your partner discuss the text, review the guidelines for effective collaborative discussions. Practice effective communication as you and your partner discuss the article and your responses to the ideas in the text. Remember to add to and adjust your own ideas as you hear and discuss your partner's thoughts. To review the elements of collaborative discussion, read the following table.

Collaborative Discussions

All group members should:

- Be prepared for the discussion by reading or writing ahead of time.
- Be polite; discuss the topic, not a person in the group.
- Be alert; use appropriate eye contact and engage with other group members.
- Take turns speaking and listening; everyone should have an opportunity to share ideas.
- Keep the goals of the discussion in mind; stay on topic and watch the time to make sure you meet deadlines.
- Ask questions to help guide the discussion.
- Paraphrase others' comments to ensure understanding; adjust your own ideas based on evidence provided by group members.

Paraphrase the points above by writing the actions you will take in group discussions, as both a speaker and a listener.

As a speaker, I will ...	As a listener, I will ...

6. What information or statistic did you find most surprising or interesting in this text? Explain why and cite a specific example from the text.
7. How does the structure of the text and presentation of information help readers understand this writer's ideas?
8. What do you think is the writer's purpose in writing this text? What is the point of view?
9. Based on the article and your discussion, what are some questions you have about the issue of advertising, media, and youth? Record the questions in your Reader/Writer Notebook.

Check Your Understanding

In a short paragraph, respond to the following questions: *How is advertising to young people different from other advertising? Can you begin to predict possible issues relating to advertising and youth?* Consider relevant details from the text you just read to support your answers.

My Notes

LEARNING STRATEGIES:

Skimming and Scanning,
Marking the Text



WORD CONNECTIONS

Multiple Meaning Words

Market (noun) refers not only to a place to buy goods but also generally to the world of business and commerce.

Market (verb) means “to offer for sale.” *Marketers* plan how products will be sold and advertised to customers.

My Notes

Learning Targets

- Identify factors that affect consumer choices and discuss relevant facts with a partner.
- Draft and evaluate an original research question.

Preview

In this activity, you will read an informational text about marketing to children. Then you will use the information you have read to begin thinking about research on the topic.

Setting a Purpose for Reading

- As you read the text, pause after each section and paraphrase the main idea of that section in your own words. Write your ideas in the My Notes section.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

The Center for a New American Dream is an organization that aims to protect the environment, reduce consumption, and promote social justice.

Informational Text

Facts About Marketing to Children

from The Center for a New American Dream

Children as Targets

- Advertising directed at children is estimated at over \$15 billion annually — about 2.5 times more than what it was in 1992.¹
- Over the past two decades, the degree to which marketers have



¹ Susan Linn, *Consuming Kids: The Hostile Takeover of Childhood* (New York: The New Press, 2004), 1.

scaled up efforts to reach children is staggering. In 1983, they spent \$100 million on television advertising to kids. Today, they pour roughly 150 times that amount into a variety of mediums that seek to infiltrate every corner of children's worlds.²

- According to a leading expert on branding, 80 percent of all global brands now deploy a “tween strategy.”³

Commercial Television

- The average American child today is exposed to an estimated 40,000 television commercials a year — over 100 a day.⁴
- A task force of the American Psychological Association (APA) has recommended restrictions on advertising that targets children under the age of eight, based on research showing that children under this age are unable to critically comprehend televised advertising messages and are **prone to** accept advertiser messages as truthful, accurate and **unbiased**.⁵

Beyond the Tube

- According to the Kaiser Family Foundation, youth are multitasking their way through a wide variety of electronic media daily, juggling iPods and instant messaging with TV and cell phones. In fact, they pack 8.5 hours of media exposure into 6.5 hours each day, seven days a week — which means that they spend more time plugged in than they do in the classroom.⁶
- By the mid-1990s, direct marketing, promotions, and sponsorships actually accounted for 80 percent of marketing dollars.⁷

New Dream Poll, “Nag Factor”

According to a national survey commissioned by the Center for a New American Dream:

- American children aged 12 to 17 will ask their parents for products they have seen advertised an average of nine times until the parents finally give in.
- More than 10 percent of 12- to 13-year-olds admitted to asking their parents more than 50 times for products they have seen advertised.
- More than half of the children surveyed (53%) said that buying certain products makes them feel better about themselves. The number is even higher among 12- to 13-year-olds: 62% say that buying certain products makes them feel better about themselves.

² Juliet Schor, *Born to Buy: The Commercialized Child and the New Consumer Culture* (New York: Scribner, 2004), 21.

³ Ann Hulbert, “Tweens ‘R’ Us,” *The New York Times*, November 28, 2004, www.nytimes.com/2004/11/28/magazine/28WWLN.html?ex=1259384400&%2338;en=056ae35fb63f65eb&%2338;ei=5088& (accessed March 8, 2006).

⁴ American Psychological Association, “Television Advertising Leads to Unhealthy Habits in Children; Says APA Task Force,” February 23, 2004, (accessed March 8, 2006).

⁵ Ibid.

⁶ Donald F. Roberts, Ulla G. Foehr, Victoria Rideout, *Generation M: Media in the Lives of 8–18 Year-Olds*, The Henry J. Kaiser Family Foundation, March 9, 2005, www.kff.org/entmedia/7251.cfm (accessed March 9, 2006).

⁷ Schor, 85.

My Notes

prone to: likely to
unbiased: fair, impartial

GRAMMAR & USAGE Colons

Use a colon to formally introduce the material that follows, such as a list or an explanatory statement that completes the sentence. For example, look at the colon preceding the list under the heading *New Dream Poll, “Nag Factor.”*

On this page, notice the colon after the short headings that introduce the topic of the sentences that follow.

Do not use a colon between a preposition or a verb and the rest of the sentence.

Analyzing Informational Text

dividends: rewards

My Notes

track: follow after

- Nearly a third of those surveyed (32%) admitted to feeling pressure to buy certain products such as clothes and CDs because their friends have them. Over half of 12- to 13-year-olds (54%) admitted to feeling such pressure.
- The nagging strategy is paying **dividends** for kids and marketers alike: 55% of kids surveyed said they are usually successful in getting their parents to give in.⁸

What Kids Really Want

- According to a 2003 New American Dream poll, 57 percent of children age 9–14 would rather do something fun with their mom or dad than go to the mall to go shopping.⁹

In Schools

- The American Beverage Association (formerly National Soft Drink Association) at one point estimated that nearly two thirds of schools nationwide had exclusive “pouring rights” contracts with soda companies.¹⁰

Harming Children’s Well-Being

- Obesity: Rising levels of childhood obesity **track** an explosion of junk food ads in recent years.¹¹
- Emotional well-being: Author and Boston College sociology professor Juliet Schor finds links between immersion in consumer culture and depression, anxiety, low self-esteem, and conflicts with parents.¹²
- Financial self-control: National surveys reveal that kids are leaving high school without a basic understanding of issues relating to savings and credit card debt. No surprise, then, that over the past decade, credit card debt among 18–24 year olds more than doubled.¹³

⁸ “Thanks to Ads, Kids Won’t Take No, No, No, No, No, No, No, No, No for an Answer,” Center for a New American Dream, 2002, www.newdream.org/kids/poll.php (accessed March 5, 2006).

⁹ “What Do Kids Really Want That Money Can’t Buy?” Center for a New American Dream, 2003, www.newdream.org/publications/bookrelease.php (accessed March 8, 2006).

¹⁰ Katherine Battle Horgen, “Big Food, Big Money, Big Children,” in *Childhood Lost: How American Culture is Failing Our Kids*, Sharna Olfman, ed, 128. (Westport, Connecticut: Praeger Publishers, 2005).

¹¹ American Psychological Association 2004.

¹² Schor, 167–172.

¹³ “Young People Taking on More Debt,” www.pbs.org/newshour/extra/features/jan-june05/debt_5-25.html (accessed March 8, 2006).

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What is the central idea of each section of the text?

2. **Key Ideas and Details:** According to the text, how much of a youth's day is spent using technology? What might be the advantages and disadvantages for youth to be "plugged in" this much?

3. **Key Ideas and Details:** What is the function of footnotes in an informational article such as this?

4. **Craft and Structure:** Notice the author's use of terms *infiltrate*, *deploy*, and *taskforce*. What is the connotation of these terms? What might the connotation suggest about the author's position on the topic?

Working from the Text

5. The author presents many facts about marketing to children. Are the facts mostly positive, negative, or neutral? Support your answer with evidence from the text.

6. Based on your answer to Question 5, what would you say is the author's opinion of marketing to children?

7. How do the text features in this article support the central meaning of the text?

My Notes

Analyzing Informational Text

My Notes

Check Your Understanding

Based on the text, how do you think advertising directed at children influences what they buy or ask parents to buy?

Preparing for Research

If you were using the previous article to research the topic of marketing to young people, what additional information would you want to know? Identifying what you need to know is a part of the research process.

1. How familiar are you with the research process? Read and paraphrase each step in the graphic organizer below. Then try to think of any resources (Internet, library, your teacher, a computer, etc.) you might use during each step.

RESEARCH PROCESS STEPS	PARAPHRASE	RESOURCES YOU MIGHT USE
1. Identify the topic, issue, or problem to be researched.		
2. Write questions that can be answered through research.		
3. Gather evidence; write additional questions to narrow or broaden research.		
4. Evaluate sources for reliability and relevance.		
5. Draw conclusions about findings.		
6. Communicate findings.		

Choosing a Research Topic

In this unit, you will be researching the influence of advertising on young people. When choosing your own topic for research, you might consider several approaches:

- Brainstorm ideas with a partner.
- Write down any ideas that come to mind about topics that interest you.
- Choose an interesting general topic about which you would like to know more. An example of a general topic might be “The Toy Industry in America” or “Films of the 1950s.”
- Do some preliminary research on your general topic to see what’s already been done and to help you narrow your focus. What questions does this early research raise?

Writing a Research Question

A research question is a clear, focused, concise, and complex question around which you center your research. Research questions help you focus your research by providing a path through the research process. Creating research questions will help you work toward supporting a clear thesis.

To write a research question:

- **Think about your general topic.** What do you want to know?
 - **Consider the purpose of your research.** Will you be writing a paper, making a presentation, holding a discussion?
 - **Consider your audience.** For most school research, your audience will be academic, but always keep your audience in mind when narrowing your topic and developing your question. Would that particular audience be interested in this question?
 - **Start asking questions.** Ask open-ended “how” and “why” questions about your general topic to help you think of different areas of your topic.
 - **Evaluate your possible questions.** Research questions should not be answerable with a simple “yes” or “no” or by easily found facts. They should, instead, require both research and analysis on the part of the researcher. Which of these questions can be considered effective research questions?
 1. How did Abraham Lincoln get the 13th Amendment to the Constitution passed?
 2. When was slavery abolished in the United States?
 3. What book did Fredrick Douglass write during the abolitionist movement?
 4. Why were slave narratives effective tools in working to abolish slavery?
 - **Hypothesize possible answers.** After you have written your research question, use what you already know to think of possible answers or explanations. This will help guide your research.
2. Practice writing research questions about the influence of advertising on young people. Write at least five possible questions.

Research Topic: The influence of advertising in the lives of youth

Research Questions:

My Notes



WORD CONNECTIONS

Roots and Affixes

Hypothesis comes from the Greek words *hypo* (“under”) and *thesis* (“a proposition”). A hypothesis is a guess or theory that an argument is based on. Notice the relationship between *hypothesis* and the word *thesis*, which is the purpose statement of an essay.

LEARNING STRATEGIES:

Paraphrasing, Visualizing,
Graphic Organizer



WORD CONNECTIONS

Roots and Affixes

Persuade comes from a Latin word meaning “to advise or urge.” The root *-suad-* is also related to “sweet.” To persuade, then, is to present an argument in a pleasing manner.

Learning Targets

- Identify techniques used in advertisements.
- Determine the purpose of persuasive advertisements and analyze how they use language to achieve that purpose.
- Write an explanatory response describing the effectiveness of advertising techniques in an advertisement.

Advertising Techniques

1. To understand how advertisers market to teens, it is important to understand the many persuasive advertising techniques they use to make people want to purchase their products. Read the descriptions of advertising techniques that follow. Then paraphrase and create a visual representation of each technique. Your visualization may include both words and symbols.
2. As you read about the techniques, think about the *cause-and-effect* relationship in advertising. For example, with bandwagon the persuasion may be that “Everyone is buying this product (*cause*), so you should buy this product, too (*effect*).” With the avant-garde appeal, it might be, “This product is the newest on the market (*cause*), and you should be one of the first to have it (*effect*).”

Technique	Paraphrase	Visualize
Bandwagon: Advertisers make it seem that everyone is buying this product, so you feel you should buy it, too. For example, an ad for a new video game may claim: “The ultimate online game is sweeping the nation! Everyone is playing! Join the fun!” This statement is intended to make you feel left out if you are not playing.		
Avant-Garde: This technique is the opposite of bandwagon. Advertisers make it seem that the product is so new that you will be the first on the block to have it. The idea is that only supercool people like you will even know about this product.		
Testimonials: Advertisers use both celebrities and regular people to endorse products. For example, a famous actor might urge consumers to buy a certain car. Pay close attention: sometimes the celebrity does not actually say that he or she uses the product.		

Technique	Paraphrase	Visualize
<p>Facts and Figures: Statistics, percentages, and numbers are used to convince you that this product is better or more effective than another product. However, be aware of what the numbers are actually saying. What does “30 percent more effective than the leading brand” really mean?</p>		
<p>Transfer: To recognize this technique, pay attention to the background of the ad or to the story of the commercial. The transfer technique wants you to associate the good feelings created in the ad with the product. For example, a commercial showing a happy family eating soup may want you to associate a feeling of comfort and security with their soup products.</p>		

3. What advertising techniques might you see together in one ad? Why would they work well together to influence an audience?

4. As you look at print, online, or television advertisements, analyze the use of advertising techniques. Circle the technique(s) used in the ads, and provide evidence for each technique used.

Advertisement	Persuasive Techniques + Evidence from Ad
Source:	Bandwagon:
Product:	Avant-Garde:
Target Audience:	Testimonials:
	Facts and Figures:
	Transfer:

How Do They Do It? Analyzing Ads

Advertisement	Persuasive Techniques + Evidence from Ad
Source:	Bandwagon:
Product:	Avant-Garde:
Target Audience:	Testimonials:
	Facts and Figures:
	Transfer:
Source:	Bandwagon:
Product:	Avant-Garde:
Target Audience:	Testimonials:
	Facts and Figures:
	Transfer:

Literary Terms

Explanatory writing is a form of writing whose purpose is to explain or inform.



WORD CONNECTIONS

Etymology

The word *bandwagon* comes from the wagon that carried the band in political victory parades. People who joined the cause once it became successful were described as having *jumped on the bandwagon*.

Check Your Understanding

Think about an advertisement that you consider interesting and effective. You might consider if you or someone you know would buy this product based on the advertisement. Which persuasive technique does the advertiser use successfully? What is the cause-and-effect relationship being suggested? Why do you think that particular technique was selected for the advertisement?

Explanatory Writing

In contrast to narrative, whose purpose is to tell a story, the primary purpose of **explanatory writing** is to provide information or an explanation. Explanatory paragraphs follow a specific structure:

- **Topic sentence:** A sentence that presents a topic and the writer's claim about or position on the topic
- **Transitions:** Words and phrases used to connect ideas (*for example, however, on the other hand*)
- **Supporting information:** Specific and relevant facts and details that are appropriate for the topic
- **Commentary:** Sentences that explain how the detail is relevant to the topic sentence
- **Concluding Statement:** A final piece of commentary (*as a result, overall, in conclusion*) that supports the explanation. The concluding sentence brings a sense of closure to the paragraph.

Writing to Sources: Explanatory Text

Select one of the advertisements you identified in question 4. Write a response to the chosen advertisement that explains how it tries to influence its target audience.

- Introduce and develop your topic with relevant details and examples from the advertisement.
- Use transitions, the precise language of advertising techniques, and formal style.
- Include a concluding statement that supports your explanation.

Language and Writer's Craft: Revising for Cohesion and Clarity

Cohesion and **clarity** in writing refer to how ideas flow together. A way to write with cohesion and clarity is to use the **TLQ** format when writing a detail sentence. The **TLQ** format includes:

T – Transition word or phrase such as:

For example,

According to

To illustrate,

In this case,

In addition,

Most important,

Likewise,

Finally,

L — Lead-in: The lead-in is usually a phrase that sets the context for the specific information that follows; it often answers the question *Where?* or *When?*

Q – Quote: A quote may be used to support the topic. The “quote” portion of the detail sentence does not always need to be a direct quote in quotation marks; it can be paraphrased material explaining the fact, detail, or example.

EXAMPLE: For instance [transition], in the magazine advertisement for Gatorade sports drink [lead in], the ad uses the technique of testimonial by showing a picture of Major League Baseball player Derek Jeter holding up his fist to the fans and by including text under the picture stating, “Gatorade has always been a part of Derek Jeter’s team.” [quote]

PRACTICE Use TLQ to evaluate the writing you did for the Explanatory Writing Prompt. Revise to improve the lead-in, add quotations, or change or add transitions.

My Notes

[illegible]

LEARNING STRATEGIES:

Webbing, Discussion
Groups, Brainstorming

My Notes

Learning Targets

- Analyze and discuss advertising for commonly used products and how it affects consumers.
- Analyze the purpose, claims, and techniques used in an ad.
- Explain the impact of brands and celebrity endorsements in an explanatory paragraph.

The Effect of Advertising on Consumers

Just about every type of media is supported by advertising. Advertising refers to any form of communication — print, video, sound — that businesses and organizations use to try to convince people to buy their products. Commercials appear throughout TV shows, and ads fill many pages of a magazine. Both commercials and ads are common online.

When you go to your favorite website, you may see ads for several products. Advertising dollars support companies that use the Internet, making many of their services free to users. Advertisers hope that their advertising dollars will draw Internet users to buy their products.

1. Respond to the questions that follow:

- Where else do you see ads?
- Do you ever see ads in your school? If so, where and when?

2. Now, with your discussion group, talk about your impressions, feelings, and reactions to advertisements. Are they necessary, annoying, interesting, or funny? Are they effective? Be sure to practice the skills necessary to engage in a collaborative discussion.

Collaborative discussion sentence starters

Are you saying that . . .
Can you please clarify?
To share an idea, . . .
Another idea is to . . .
What if we tried . . .
I have an idea, . . .
I see your point, but what about . . .
Another way of looking at it is . . .
I'm still not convinced that . . .
How did you reach your conclusion?
What makes you think that?

Consumer Choices

3. Think about some of the things you have recently wanted to buy. Next to each category in the chart below, list at least one specific item that you wanted to buy or wanted someone else to buy for you within the past year. You may leave some categories blank. In the last column, note whether or not you saw an advertisement for the product.

Category	Brand, Name, or Title of Product	Saw Ad?
Personal Item (e.g., clothing, shoes, sports equipment, makeup, hobby supplies)		
Entertainment (e.g., music, movies, video games)		
Technology (e.g., computer, phone, mobile devices, accessories, apps)		
Food/Beverage (e.g., fast food, snacks, sports drinks, bottled water)		
Other		

4. Choose one of the items for which you saw an ad. Who was the target consumer for this ad? How do you know? What techniques were used?

5. Are you influenced by advertisements? Explain.

My Notes

[illegible]

Advertising for All

My Notes

Celebrities and Marketing

6. With a partner or a small group, identify famous singers, musicians, actors, or sports figures who have influenced how people dress or behave.

Celebrity	Influence

7. Many celebrities earn millions of dollars promoting products to consumers. Working again in pairs or groups, identify two celebrities who regularly promote particular products.

Celebrity	Product	Have you bought this product, or do you know someone who has?
Class example:		



INDEPENDENT READING LINK

Read and Discuss

In class you are reading about marketing to kids. What is another issue that interests you or affects your daily life? For outside reading, find articles or a book about an issue that interests you, and then share the information you learned from the reading in a collaborative discussion with classmates.

Writing to Sources: Explanatory Text

Using evidence from the advertisements you have analyzed so far, respond to the following question in a well-developed paragraph: *Why can celebrities have a significant influence on consumer choices?* Be sure to:

- Introduce your topic clearly.
- Develop your topic with relevant details and examples from the advertisements you have analyzed.
- Express your ideas with precise, clear language, and avoid wordiness.

(Topic Sentence) Celebrities can have significant influence on consumer choices because ...

(Example/Detail) For example, . . .

(Commentary) This example shows . . .

(Example/Detail) Another example . . .

(Commentary) This example shows . . .

(Example/Detail) One last example, or Finally . . .

(Commentary) This example shows . . .

Writing Research Questions

Keeping the topic of marketing to children and young people in mind, write at least two more research questions.

My Notes

[illegible]

Evaluating Sources: How Credible Are They?

LEARNING STRATEGIES:

Predicting, Note-taking,
Graphic Organizer

My Notes

ACADEMIC VOCABULARY

Credibility comes from the word *credible*, which means “believable or trustworthy.”

Learning Targets

- Evaluate research sources for authority, accuracy, credibility, timeliness, and purpose/audience.
- Distinguish between primary and secondary sources.
- Evaluate a website’s content and identity to determine appropriate Internet sources for research.

Research Sources

After choosing a topic and writing research questions, the next step is to find sources of information. Sources might be books, magazines, documentary films, or online information. Not all sources are equal, however. Some are better than others. Learning how to tell the difference is a skill you need both for your academic success and your life.

Evaluating Sources

1. You can evaluate both print and online resources using five separate criteria, including authority, accuracy, **credibility**, timeliness, and purpose/audience. Use a dictionary or work with your classmates and teacher to complete each definition.

Source Criteria	Definition
1. Authority	
2. Accuracy	
3. Credibility	
4. Timeliness	
5. Purpose/Audience	

2. Look back at the two informational texts in this unit. For each text, write the title in the graphic organizer below. Then evaluate how well the texts meet each of the criteria. Check that you have correct definitions for each term.

Text 1:	Text 2:
Authority:	Authority:
Accuracy:	Accuracy:
Credibility:	Credibility:
Timeliness:	Timeliness:
Purpose/Audience:	Purpose/Audience:

3. Do you think one of these sources is more credible or worthy of your trust than the other? Explain why.

Preview

In this part of the activity, you will read a statement from a government commissioner and practice evaluating the text using the criteria you learned earlier in the activity.

Setting a Purpose for Reading

- As you read the text, underline or highlight words or phrases that connect to the topic of marketing to young people.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

My Notes

[illegible]

Evaluating Sources: How Credible Are They?

My Notes

Informational Text

Statement of Commissioner Michael J. Copps

from the Federal Communication Commission website

1 Re: *Children's Television Obligations of Digital Television Broadcasters* (MM Docket No. 00-167)

2 Kids today live in a super-saturated media environment. They are interacting with more media more often than at any other time in our nation's history. Television, radio, cable and now the Internet are perhaps the most powerful forces at work in the world today. When used for good, they enlighten minds, convey powerful ideas, educate and lay the foundation for human development. But when they are used to misinform and mislead they can—and sometimes do—inflict lasting harm.

3 We have reason to be concerned. The Kaiser Family Foundation tells us that children are spending over six and a half hours per day exposed to media, almost four hours of that time with television. The average child sees tens of thousands of commercials a year. More disturbing still are studies demonstrating that children eight and younger don't—because they can't—distinguish between advertisements and programming. They accept commercials as true because they don't have the skills and cognitive resources to distinguish between fact and fiction.

4 Congress recognized these tough challenges for parents and the high stakes for children long ago. ... Indeed, in the Children's Television Act, Congress specifically directed the Commission to protect children against excessive advertisements on television. ...

5 Two years ago, the Commission began the task of updating our policies adopted under the Children's Television Act. The goal was simple: ensuring that our rules continue to serve the interests of children and parents as the country transitions from analog to digital television. ... We've had some fits and starts getting this digital children's agenda on the road. But I am pleased today to support this decision. It resolves at long last important outstanding issues regarding the obligation of television broadcasters to protect and serve the children in their audience.

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: Does the commissioner have a positive, negative, or mixed opinion of media's effect on children? How do you know?

2. **Key Ideas and Details:** What evidence does the commissioner provide to support his statement that “We have reason to be concerned”?

3. **Key Ideas and Details:** According to the text, what steps has the government taken to regulate the television programming—including advertisements—that children see?

Working from the Text

4. Use the graphic organizer below to further analyze the text. Make inferences—conclusions based on details in the text—and cite specific evidence to support your inferences.

	Statement
Role Who is the author? Where is this text published?	Inference: Evidence:
Audience Who is the intended audience?	Inference: Evidence:
Format How does the format match the intended audience?	Inference: Evidence:
Topic What is the purpose of this text? What is the point of view of the company regarding marketing to youth?	Inference: Evidence:

5. How would you rate this text for the five criteria for evaluating sources? Explain your reasoning.

My Notes

Evaluating Sources: How Credible Are They?

ACADEMIC VOCABULARY

A **primary source** is an original account or record created at the time of an event by someone who witnessed or was involved in it. Autobiographies, letters, and government records are types of primary sources.

Secondary sources analyze, interpret, or critique primary sources. Textbooks, books about historical events, and works of criticism, such as movie and book reviews, are secondary sources.

My Notes

Primary and Secondary Sources

When choosing credible research sources, you will find **primary** and **secondary sources**. Primary sources are original documents; they are often used in historical research. For example, if you are researching the era of the Civil War, you might use the primary resource of Lincoln's Gettysburg Address. You might find that speech in a secondary source written about the Civil War or on the Internet.

6. Look at the texts you have read so far in the unit. Are they primary or secondary sources? How do you know?

Evaluating Online Resources

Anyone can publish writing on the Internet. This openness is both one of the strengths and one of the weaknesses of the Internet. In order to be an effective researcher, you must be aware of the differences in quality that exist among websites.

A good place to start evaluating a website's authority is by looking at its domain suffix. The domain name is the Web address, or Internet identity. The domain suffix, the three letters that follow the dot, is the category in which that website falls. The most commonly used domain suffixes are described below.

Domain Suffix	Definition/Description
.com	Stands for "commercial." Usually, websites with this suffix intend to make some sort of profit from their Internet services. Typically these are the websites that sell goods or services.
.org	Stands for "organization." Primarily used by not-for-profit groups such as charities and professional organizations.
.net	Stands for "network." Used by Internet service providers or web-hosting companies.
.edu	Stands for "education." Used by colleges, universities, educational organizations, or other institutions.
.gov	Stands for "government." Used by federal, state, and local government sites.

7. Which of the domain suffixes would lead you to expect that the information was more geared to selling something than giving information?

8. Visit the list of the sites provided by your teacher. Choose two that you want to investigate further in order to practice evaluating online sources. As you surf through the site, use the graphic organizer on the next page to help you decide whether the website provides reliable information without **bias**.

- Circle “yes” or “no” for each question. You want to be able to answer “yes” to as many of the questions as possible to consider the source reliable and credible.
- If you are able to answer “yes” to the question, answer the question by taking notes about the site.

Site 1 _____

Site 2 _____

9. Is one of the sites you explored more credible (trustworthy) than the other? Why?

Searching for Sources

When using the Internet for research, your first step might be to use a search engine to find sources. Search engines work from a type of index. When you enter a search term that is in the index, the search engine finds websites that also use that word or phrase.

Depending on your search term, a search might return hundreds, thousands, or even millions of possible sites. For example, if you enter the search term “Civil War,” you will get pages and pages of sites because the term is so broad. If you are just looking for the Battle of Antietam, narrowing your search to that word would give you better results.

10. How might you choose good sites from your search?

11. To research the effect of marketing and advertising to young people, what search terms might you use?

12. Using your search term(s), find information on the topic of marketing and advertising aimed at young people. Choose one or two sites to explore further. Record information about the sites (URL, type of information provided, and your comments on the site or the information).



WORD CONNECTIONS

Etymology

The word *bias* comes from the Old French word *biais* and means “slant or slope.” The noun *bias* refers to a preference, especially one that prevents impartial judgment.

My Notes

Evaluating Sources: How Credible Are They?

Criteria	Question	Yes/No	Site 1	Site 2
Authority	1. Is it clear who is sponsoring the creation and maintenance of the page?	Yes No	Notes:	Notes:
	2. Is there information available describing the purpose of the sponsoring organization?	Yes No		
	3. Is there a way to verify the authority of the page's sponsor? For instance, is a phone number or address available to contact for more information?	Yes No		
	4. Is it clear who developed and wrote the material? Are his or her qualifications for writing on this topic clearly stated? Is there contact information for the author of the material?	Yes No		
Accuracy	1. Are the sources for factual information given so they can be verified?	Yes No		
	3. If information is presented in graphs or charts, is it labeled clearly?	Yes No		
	4. Does the information appear to have errors?	Yes No		
Credibility	1. Is the page and the information from a reliable source?	Yes No		
	2. Is it free of advertising?	Yes No		
	3. If there is advertising on the page, is it clearly separated from the informational content?	Yes No		
	4. Are there any signs of bias?	Yes No		
Timeliness	1. Do dates on the page indicate when the page was written or last revised?	Yes No		
	2. Are there any other indications that the material is updated frequently to ensure timely information?	Yes No		
	3. If the information is published in print in different editions, is it clear what edition the page is from?	Yes No		
Purpose/ Audience	1. Does the site indicate who the intended audience is?	Yes No		
	2. Is there any evidence of why the information is provided?	Yes No		

Gathering Evidence from a Film

LEARNING STRATEGIES:

Graphic Organizer,
Note-taking, Double-Entry
Journal, Discussion Groups

My Notes

Learning Targets

- Analyze a film to assess its purpose and credibility.
- Identify and record relevant research information from a film.
- Participate in a collaborative discussion about research findings.

Film Study

1. To help you understand the genre and purpose of the film *The Myth of Choice: How Junk-Food Marketers Target Our Kids*, record details using the following graphic organizer as you listen to information about the film.

Role Who created this film?	Inference: Evidence:
Audience Who do you think it was created for?	Inference: Evidence:
Format What type of film is it? How will the information be presented? Is the film a primary or secondary source?	Inference: Evidence:
Topic What will this be about? What is its purpose?	Inference: Evidence:

2. Use the graphic organizer on the next page or some other form to take notes about the film that might help you answer the research question you have selected. Write your research question(s) below.

Research question(s) I hope to answer:

Evidence from the Film	Personal Response	What evidence answers your research questions? What new questions do you have?
Food companies tell us they're just doing their job.	I have experienced . . . I have read about . . . I have heard about . . . This reminds me of . . . I think . . . I feel . . .	
"Still, I can just say no, right?"		
"The food industry has spent millions"		

Collaborative Discussion

In preparation for a group discussion, answer the following questions.

1. How did this resource help you answer your research question? Provide specific details from the film as support.
2. What additional information did you find interesting?
3. What is one other question the film prompted you to think about?
4. Respond to the essential question: How do advertisers attempt to influence consumers?
5. From what you can tell, how reliable is this source?

In **collaborative discussion groups**, share your responses. Remember to:

- Explicitly refer to facts and examples from note-taking.
- Ask open-ended questions that bring about further discussion.
- Paraphrase others' comments and respond to others' questions.
- Revise your own ideas as you gain information from others.

My Notes

[illegible]

LEARNING STRATEGIES:

Skimming/Scanning, Marking the Text, Close Reading

My Notes

Savvy: shrewd, knowledgeable

covet: to desire or yearn for something

Learning Targets

- Closely read and analyze a text to make connections between information presented in the text and information presented in a film.
- Write a paragraph comparing and contrasting information presented in different texts.

Preview

In this activity, you will read and respond to an article about marketing to children. Then you will compare and contrast information from the article with information you learned from a film on the same topic.

Setting a Purpose for Reading

- As you read the news article, pause after each chunk and write one question you have about what you just read.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

News Article

Marketing to Kids Gets More Savvy with New Technologies

Chunk 1

1 Isabella Sweet doesn't wear a target on her chest. But kid marketers **covet** this 9-year old as if she does. Perhaps it's because she's a techie.

2 The fourth-grader from Davis, Calif., spends almost an hour a day on the Webkinz website. The site charms kids by linking Webkinz plush animals — of which she owns 18 — with online games that encourage kids to earn and spend virtual money so they can create elaborate rooms for virtual versions of their Webkinz pets.

3 The site does one more thing: It posts ads that reward kids with virtual currency when they click. Every time a kid clicks on an ad, there's a virtual ka-ching at the other end for Ganz, which owns Webkinz.

4 At issue: With the use of new, kid-enchanted technologies, are savvy marketers gaining the upper hand on parents? Are toy marketers such as Ganz, food marketers such as McDonald's and kid-coddling apparel retailers such as 77kids by American Eagle too eager to target kids?



5 At stake: \$1.12 trillion. That's the amount that kids influenced last year in overall family spending, says James McNeal, a kid marketing consultant and author of "Kids as Consumers: A Handbook of Marketing to Children." "Up to age 16, kids are determining most **expenditures** in the household," he says. "This is very attractive to marketers."

expenditures: spending, expenses



Etymology

8 Even ad-savvy parents are sometimes unaware how marketers are reaching out to their children, getting around ad blockers While on the Webkinz site, Sweet recently clicked once a day for seven days on an ad for a film trailer that was posted for *Judy Moody and the NOT Bummer Summer*. She says that she wasn't really interested in the movie. But each day that she clicked it and answered three questions, she earned a virtual lime-green dresser and bulletin board for the rooms she created online for her Webkinz.

My Notes

10 This kind of marketing to kids drives Isabella's mother crazy. "They're doing this right under the noses of parents," says Elizabeth Sweet, a doctoral student at University of California-Davis doing her dissertation on the marketing of kids' toys. Even so, she says, she had no idea about the video ads on Webkinz until her daughter told her.

11 “This whole planting of movie videos in the online game experience is new to me,” Sweet says. “What bothers me most is that when she first signed up for the site, I thought it was OK.”

12 Sweet has an ad-blocker app on her browser. These movie ads are woven into the site content in such a way that her daughter sees — and responds to them — anyway, she says.

13 “We occasionally introduce limited-time promotions so that our Webkinz World members can enjoy fun, unique activities and events,” says Susan McVeigh, a Ganz spokeswoman, in an e-mail.

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Gathering Evidence from a News Article

My Notes

Chunk 4

15 Last month, Christina Cunningham, a fulltime mother from Port St. Lucie, Fla. happened to look over as two of her daughters — ages 9 and 7 — were signing onto the Webkinz website. On the log-in screen, an ad flashed for BabyPictureMaker.com, which nudges consumers to download pictures of two people — promising to send back a picture of what a baby they might have together would look like.

15 “This is not acceptable,” says Cunningham, who shooed her kids away from the site and fired off an e-mail to Webkinz. When she didn’t hear back, she sent another. Again, she says, she received no response. But McVeigh says Webkinz e-mailed Cunningham responses, twice. A frustrated Cunningham contacted Campaign for a Commercial-Free Childhood. The group contacted Webkinz, which removed the ad. “We will make sure to open an investigation into the matter and take the appropriate steps,” spokeswoman McVeigh assured the group in a letter.

Chunk 5

The fast-food connection

16 Webkinz declined to share the outcome of this investigation with USA TODAY — nor would it explain how the ad got on the site. “We’re fully committed to a responsible approach regarding advertising and the advertisers we allow on the site,” says McVeigh, in an e-mail.

17 But in the eyes of some parents, no one goes more over the top in marketing to kids than the big food sellers — particularly sellers of high-sugar cereals and high-fat, high-calorie fast food.

18 That’s one reason the Obama administration is proposing that food makers adopt voluntary limits on the way they market to kids. These proposed voluntary guidelines, to be written by a team from four federal agencies, have set the food and ad industries howling — even before they’ve been completed.

19 “I can’t imagine any mom in America who thinks stripping tigers and toucans off cereal boxes will do anything to address obesity,” said Scott Faber, a spokesman for the Grocery Manufacturers Association, at a May hearing.

20 But Wayne Altman thinks the voluntary guidelines are critical. He’s a family physician in the Boston area who has three sons ages 13, 5 and 4. He’s particularly concerned about Ronald McDonald. “We know that children under 8 have no ability to [distinguish] between truth and advertising,” he says. “So, to have this clown get a new generation hooked on a bad product just isn’t right.”

21 Because of the obesity, heart disease and food-related illnesses fed partly by savvy food marketers such as McDonald’s, Altman says, “We have a generation of children that is the first to have a life expectancy less than its parents.”

22 Plenty of others think as Altman does, even though Ronald is regularly used to promote Ronald McDonald House Charities. Ronald also shows up in schools. He’s got his own website, Ronald.com, where the clown promises that kids can “learn, play and create while having fun.” And he’s the focal point of a new social-media campaign that nudges kids to download their own photos with images of Ronald and share them with friends.

23 More than 1,000 doctors, including Altman, recently signed a petition that asked McDonald's to stop using Ronald to market to kids. "People have a right to sell and advertise," he says. "But where do we draw the line?"

24 McDonald's — which recently announced it will modify its Happy Meals in September by reducing the number of fries and adding apple slices — has no plans to dump Ronald. "Ronald McDonald is an ambassador for McDonald's and an ambassador for good," CEO Jim Skinner told shareholders in May at the company's annual meeting. "Ronald McDonald is going nowhere."

Chunk 6

77kids entertains shoppers

25 But American Eagle is going somewhere. And if any **retailer** exemplifies the techie new world of marketing to kids, it may be 77kids by American Eagle.

26 The outside-the-box store that it just opened at New York's Times Square sells midpriced clothing targeting boys and girls from toddler to 12. But the heart of the target is the 10-year-old. Getting a 10-year-old's attention is all about whiz-bang technology — like the chain's virtual ticket to rock stardom.

27 In the center of the Times Square store sits a "Be a Rock Star" photo booth. It's all about music and tech. The booth has a big-screen TV that shows a video of a rock band composed of 10- to 12-year-old kids singing "I Wanna Rock" by Twisted Sister. Any tween, with parental permission, can download his or her photo and substitute it on the screen for one of the rock stars.

28 "Our brand ideology is: Think like a mom, see like a kid," explains Betsy Schumacher chief merchandising officer at 77kids. "It made sense to us to have technology in the store that speaks to a kid's experience — and how they play."

29 Each 77kids store also has two iPad-like touch-screens that allow kids to virtually try on most of the clothing in the store. Who needs a dressing room when you can download your own photo and have it instantly matched online with that cool motorcycle vest or hip pair of distressed jeans? The same touch-screen also allows kids to play instant DJ, where they can mess online with the very same music that's being played in the store — slowing it down, speeding it up or even voting it off the playlist.

30 Nearly nine in 10 kids who shop at 77kids try one of these technologies while visiting the store, Schumacher estimates. The company makes no bones about laser targeting 10-year-olds. "The point is to keep a kid engaged so that shopping is enjoyable, Schumacher says." Kids are looking for entertainment when they come to the mall."

Chunk 7

Ex-adman wants change

31 Marketers, in turn, are looking for kids. And profits.

32 It isn't just advertising watchdogs who think it's time for a change. So does the guy who two years ago was arguably the ad world's top creative executive, Alex Bogusky. The agency that he has since left, Crispin Porter + Bogusky, has created campaigns for such kid-craving companies as Burger King and Domino's. Now, with the ad biz in his rearview mirror, Bogusky suggests it may be time for marketers to rethink.

My Notes

retailer: a person or business that sells goods directly to the consumer



WORD CONNECTIONS

Cognates

The English word *ideology* means "a set of ideas and beliefs." It has the same meaning as the Spanish word *ideología*.

Gathering Evidence from a News Article

GRAMMAR & USAGE Compound Sentences

Compound sentences are formed by combining two sentences with a coordinating conjunction such as *but*, *and*, *for*, *yet*, *or*, or *so*.

Example: Advertisers market to children, and children in turn pressure their parents to buy.

Complex sentences contain dependent clauses that begin with markers such as *after*, *since*, *because*, *although*, *even though*, or *when*.

Example: When I turn on the television, I always see advertisements with kids my age in them.

Look for compound and complex sentences in the passage. Think about how they make the relationships between ideas clearer.

bore: drill

My Notes

33 “So what if we stopped it?” he recently posed on his personal blog. “What if we decided that advertising to children was something none of us would engage in anymore? What would happen? A lot of things would happen, and almost all seem to be for the good of society.”

34 Babies as young as 6 months old can form mental images of logos and mascots — and brand loyalties can be established as early as 2, says the watchdog group Center for a New American Dream. McNeal, the kids marketing guru, says he consults with companies that are constantly trying to figure out how to get inside day care centers and **bore** their images inside the minds of preschoolers. Back at Isabella Sweet’s Webkinz-filled home, she’s still saving her weekly \$1 allowance to buy yet more. She can’t help it, she says, even though each one costs \$5 to \$13. Even the family cats drag out her Webkinz to play. “I wish I had a favorite Webkinz, but I don’t,” says Isabella. “I love them all.”

Second Read

- Reread the article to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: Reread chunk 1. How is technology helping advertisers reach more kids? Use evidence from the text in your answer.

2. Craft and Structure: In chunk 4, how did Christina Cunningham feel about the web ad? What lines in the text help you answer the question?

3. Key Ideas and Details: The article presents a cause-and-effect relationship between two things. What are they? Cite evidence that helps you answer the question.

4. Craft and Structure: Look again at chunk 5. What two factors make Wayne Altman a trustworthy authority on this topic?

5. Craft and Structure: What is meant by the phrase “think like a mom, see like a kid” in chunk 6?

6. **Key Ideas and Details:** In chunk 7, Alex Bogusky is quoted as saying a lot of good things would happen if everyone stopped marketing to children. Based on information presented in the text, what might be some of the results of not marketing to children?

Working from the Text

7. Revisit the text and mark it by stopping, thinking, and writing a response for each chunk of the text in the margin. Your annotations (written responses) may include:
- Connecting (text to self/text/world)
 - Questioning (“I wonder . . .” “Why did . . .”)
 - Visualizing (draw a picture or symbol)
 - Paying attention to new learning (“Wow,” “Cool,” “No way,” etc.)
 - Summarizing each section in a sentence or two
8. Join another pair or small group and share your understandings and summaries. Then discuss by making connections to your own or others’ ideas. As a listener, remember to make eye contact with the speaker, take notes, and actively respond with questions or comments.

Check Your Understanding

With your group, discuss one way information from *The Myth of Choice* is **like** information from the article you just read. Then discuss one way it is **different**. Be sure to give details from both texts in your discussion.

Language and Writer’s Craft: Sentence Variety

Using a variety of sentence structures is important to emphasize and connect ideas and as a way to create reader interest. Writing that contains many sentences of the same pattern bores both the writer and the reader.

Add variety and clarity by experimenting with different sentence structures.

Simple sentences: Note that these two simple sentences do not show a connection between ideas.

Advertisers are concerned about kids. Advertisers want kids to buy their products.

Compound sentence: Note the relationship that is now established between advertisers and kids.

Advertisers care about kids, but they are more concerned that kids buy their products.

Complex sentence:

Even though advertisers say they care about kids, they are more concerned about selling their products to kids.

PRACTICE Combine the following simple sentences into compound and complex sentences.

- Advertisers know that children influence what parents buy. Children are the targets of advertisers.
- Parents try to protect their children from marketers. Watchdog agencies also try to keep advertisers honest.

My Notes

Gathering Evidence from a News Article

My Notes

Writing to Compare and Contrast

To make comparisons between two things, you would mention both in your topic sentence(s).

Sample topic sentence: Both *The Myth of Choice . . .* and “Marketing to Kids . . .” emphasize the importance of children as targets for advertisers, but “Marketing to Kids Gets More Savvy” includes more personal examples.

Transitions: To compare and contrast the texts, use words or phrases as transitions between the ideas from each text.

For comparison and contrast:

similarly, on the other hand, in contrast, although, like, unlike, same as, in the same way, nevertheless, likewise, by contrast, conversely, however

For conclusion:

as a result, therefore, finally, last, in conclusion, in summary, all in all

Examples:

On the other hand, some parents have started to limit the amount of television their toddlers watch each day.

All in all, most parents of toddlers agree that they will start regulating the number of hours their children spend in front of a screen.

Writing to Sources: Explanatory Text

Using evidence from the film and article, write a paragraph in which you compare information in both sources. What information is similar? What is different? Be sure to:

- Introduce your topic clearly.
- Use transitional words and phrases to show comparison and contrast.
- Use formal style and precise language.
- Provide a concluding statement that follows and supports the explanation.

Gathering Evidence: Bringing It All Together

ACTIVITY 2.9

Learning Targets

- Apply planning and organization to ensure purpose and audience are addressed in writing.
- Write a conclusion for an explanatory essay.

Characteristics of Explanatory Writing

You learned about the structure of an explanatory paragraph in Activities 2.4 and 2.5. The characteristics of this writing mode must be expanded to create an explanatory essay so that each paragraph contains the following:

- **Topic sentence** that presents a topic and the writer's claim or position about the topic in relation to the **thesis statement**
- **Transitions** to connect ideas (*for example, however, on the other hand*)
- **Supporting information** that includes specific facts and details that are relevant to the topic
- **Commentary** that explains how the detail is relevant to the topic sentence
- **Concluding statement**, a final piece of commentary (*as a result, overall, in conclusion*) that supports the explanation. The concluding sentence brings a sense of closure to the paragraph and essay.

Outlining Ideas

Many writers find it helpful to create an outline of their ideas prior to drafting an essay. You might use the following format to outline your ideas to share the information from your research question(s).

Marketing to Youth

- I. Introduction/Thesis Statement That Answers the Prompt
- II. Body Paragraphs (with examples and information to support the main ideas of the thesis) that include the following:
 - A. Evidence and Commentary in Each Paragraph
- III. Concluding Statement

1. In this part of the unit, you have read several texts on marketing to young people, viewed a documentary film, and had numerous group discussions about the topic. In addition, you have collected information from websites. Using the information from these sources, create an outline for an explanatory essay about this topic.

LEARNING STRATEGIES:
Outlining, Brainstorming

Literary Terms

A **thesis statement** is a sentence, usually in the introduction of an essay, that states the writer's position or opinion on the topic of the essay. A thesis statement should go beyond telling the reader the topic of the essay. It should tell the reader what the writer thinks about the topic.

My Notes

Gathering Evidence: Bringing It All Together

My Notes

Drawing Conclusions

2. Based on your reading about this topic and the notes you have taken, what are the top 10 opinions or conclusions you have come to as a result of your reading and research?

Writing to Sources: Explanatory Text

Using your prior readings and research, write a conclusion for an essay on the topic of advertising to young people. Be sure to:

- Write a final statement that supports the thesis and topic sentences.
- Bring a sense of closure by using transitions and explanations that follow from the essay's main points.
- Use a formal writing style.



Independent Reading Checkpoint

With a partner, discuss the information and approaches to marketing you have learned about in your independent reading. Take notes on your discussion in your Reader/Writer Notebook or Independent Reading Log.

Writing an Explanatory Essay and Participating in a Collaborative Discussion

EMBEDDED
ASSESSMENT 1

ASSIGNMENT

Your assignment is to write an explanatory essay that explains the role of advertising in the lives of youth and then to exchange ideas in a collaborative discussion. For your essay, you may use as sources the articles in this unit and at least one additional informational text that you have researched.

Planning and Prewriting: Take time to make a plan for your essay.

- How will you review the ideas you have generated to select the most relevant examples and information?
- How can you work with a peer to revise your plan to be sure you have a clear topic?

Drafting: Create an organized draft to identify and explain your topic.

- How will you use what you have learned about beginning an essay as you write your draft?
- Have you reviewed and evaluated your sources and examples to be sure they are clear and relevant?
- How will you finish your draft with a conclusion that supports the information in your essay?

Revising and Editing: Strengthen your writing with attention to task, purpose, and audience.

- How can you use strategies such as **adding** and **replacing** to revise your draft for cohesion, clarity, diction, and language?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?
- How will you proofread and edit your draft to demonstrate formal style and a command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?

Preparing for Discussion: Take time to make a plan for your collaborative discussion.

- What personal speaking and listening goals will you set for participation in the collaborative discussion?
- How can you use an outline or a copy of your essay to plan your talking points?
- How will you take notes in order to actively engage as an audience participant as you listen to your peers?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did writing, speaking, and listening help you engage with your topic on a deeper level?
- Did you meet the speaking and listening goals that you set for yourself? How could you improve for next time?

Writing an Explanatory Essay and Participating in a Collaborative Discussion

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> • presents a topic with a clearly stated and insightful controlling idea • supports the topic with specific and relevant facts, evidence, details, and examples to guide understanding of main ideas • skillfully combines ideas from several sources. 	<p>The essay</p> <ul style="list-style-type: none"> • presents a topic with a controlling idea • supports the topic with facts, evidence, details, and examples that guide the reader's understanding of the main ideas • combines ideas accurately from several sources. 	<p>The essay</p> <ul style="list-style-type: none"> • presents a topic with an unfocused controlling idea • contains insufficient or vague facts, evidence, details, and examples that confuse the reader's understanding of the main ideas • uses ideas from limited sources. 	<p>The essay</p> <ul style="list-style-type: none"> • presents an unclear or vague topic with no controlling idea • contains few facts, evidence, details, or examples • cites few or no sources or misstates ideas from sources.
Structure	<p>The essay</p> <ul style="list-style-type: none"> • leads with an effective, engaging introduction • effectively sequences ideas and uses meaningful transitions to create cohesion and clarify relationships • provides an insightful conclusion that follows from and supports the explanation presented. 	<p>The essay</p> <ul style="list-style-type: none"> • presents a clear and focused introduction • sequences ideas and uses transitions to create coherence • provides a conclusion that connects the larger ideas presented in the essay. 	<p>The essay</p> <ul style="list-style-type: none"> • contains an underdeveloped and/or unfocused introduction • presents disconnected ideas and limited use of transitions • contains an underdeveloped or unfocused conclusion. 	<p>The essay</p> <ul style="list-style-type: none"> • contains a vague, unfocused introduction • presents little, if any, commentary and no use of transitions • contains a vague and/or no conclusion.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> • uses precise diction deliberately chosen to inform or explain the topic • uses a variety of sentence structures to enhance the explanation • demonstrates technical command of the conventions of standard English. 	<p>The essay</p> <ul style="list-style-type: none"> • uses appropriate diction to inform or explain • uses a variety of sentence structures • demonstrates general command of conventions; minor errors do not interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> • uses informal diction that is not appropriate to inform or explain • shows little or no variety in sentence structure • demonstrates limited command of conventions; errors interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> • uses informal diction that is inappropriate for the purpose • shows no variety in sentence structure • demonstrates limited command of conventions; errors interfere with meaning.

Unpacking Embedded Assessment 2: Preparing for Argumentative Writing

ACTIVITY
2.10

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills needed.
- Examine the essential components and organizational structure of a successful essay of argumentation.

Making Connections

In the first part of this unit, you learned how to conduct research and to write an explanatory essay explaining a topic. In this part of the unit, you will expand on your writing skills by writing an argumentative essay to persuade an audience to agree with your position on an issue.

Essential Questions

Now that you have analyzed how advertising affects young people, would you change your answer to the first Essential Question on the role that advertising plays in young people's lives? If so, how would you change it?

Developing Vocabulary

Look at your **Reader/Writer Notebook** and review the new vocabulary you learned as you studied the research process and explanatory writing. Which words do you know in depth, and which words do you need to learn more about?

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing an Argumentative Essay.

Your assignment is to write an argumentative essay that states and supports a claim about an issue of importance to you.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

LEARNING STRATEGIES:

QHT, Graphic Organizer, Summarizing, Quickwrite, Note-taking, Drafting



INDEPENDENT READING LINK

Read and Respond

In this part of the unit, you will be reading informational texts as well as some well-known speeches. Speeches are often made to persuade an audience on a topic. You might consider reading famous speeches or informational texts about issues on which you have a definite position. Use your Reader/Writer Notebook to create a reading plan and respond to any questions, comments, or reactions you might have to your reading. You can also jot notes in your Independent Reading Log. Refer to those notes as you participate in discussions with your classmates about how the speeches or information affect the choices people make.

My Notes

Unpacking Embedded Assessment 2: Preparing for Argumentative Writing

My Notes

Writing to Persuade

Writers and speakers use persuasive arguments to convince others to support their positions on a topic.

1. Brainstorm a list of times you tried to convince someone of something. What did you say to achieve the result you wanted?
2. **Quickwrite:** Choose an argument in which you were successful. On a separate sheet of paper, write about the situation and how you convinced your audience. Share your ideas in a small group.

Writing Process: Generating a Topic for an Argument

In this part of the unit, your class will write a model argumentative text to learn about the elements of an argument. Following are 20 issues you might consider. Feel free to add your own. As a class, choose a topic on which to write your class-constructed essay and write it below:

Class topic: _____

Possible argumentative essay topics:

- | | |
|---|---|
| 1. People should go to jail when they abandon their pets. | 11. Cell phones should be allowed in school. |
| 2. Kids should get paid for good grades. | 12. All schools should implement bullying awareness programs. |
| 3. Kids should have less homework. | 13. Bullies should be kicked out of school. |
| 4. Magazine advertisements send unhealthy signals to young women. | 14. Parents of bullies should have to pay a fine. |
| 5. Penmanship is important. | 15. The school year should be longer. |
| 6. We should teach etiquette in schools. | 16. School days should start later. |
| 7. I'm old enough to babysit. | 17. All students should wear uniforms. |
| 8. Recycling should be mandatory for everyone. | 18. Teens should be able to choose their bedtimes. |
| 9. Children should be required to read more. | 19. Pets should be allowed in school. |
| 10. We shouldn't have to pay for Internet access. | 20. Skateboard helmets should be mandatory. |

Writing with a Group

You have worked a lot in collaborative groups. As you begin writing a model argumentative text, it is important to think specifically about the actions that will help your group successfully write together. Consider the following writing group norms.

Writing Group Norms

1. A writing group is a safe place to try out new ideas and present work “in progress.” Use it to take intellectual risks.

Paraphrase:

2. As a thinker and contributor, don’t apologize for your ideas or work. Don’t be embarrassed to share your thoughts or work.

Paraphrase:

3. As a peer, be thoughtful and specific in your feedback.

Paraphrase:

4. As a group, celebrate together.

Paraphrase:



WORD CONNECTIONS

Roots and Affixes

The word *norm* comes from the Latin *norma*, “carpenter’s square, rule, pattern.” Other words from the same root include *normal*, *paranormal*, and *enormous*.

My Notes

Which Claims to Believe

LEARNING STRATEGIES:

Metacognitive Markers,
Quickwrite Predicting,
Rereading, Think-Pair-Share

My Notes

Learning Targets

- Identify elements of argument in a text.
- Analyze the thesis (or claim), audience, purpose, and occasion in a text.

Preview

In this activity, you will read and analyze a humorous argumentative text about pollution and waste. Then you will begin crafting your own argumentative text on the issue your class has chosen.

Setting a Purpose for Reading

- As you read the text “America the Not-So-Beautiful,” use metacognitive markers to question the text (?), to make a comment (*), and to signal an interesting idea (!).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

From 1978 to 2011, Andrew (Andy) Rooney was a television commentator on the program *60 Minutes*. He wrote more than 800 essays, which he presented on television or in a national newspaper column. His essays, which are sometimes humorous and sometimes controversial, earned him three Emmy awards.

ESSAY

AMERICA the Not-So-Beautiful

by Andrew A. Rooney

1 Next to saving stuff I don't need, the thing I like to do best is throw it away. My idea of a good time is to load up the back of the car with junk on a Saturday morning and take it to the dump. There's something satisfying about discarding almost anything.



2 Throwing things out is the American way. We don't know how to fix anything, and anyone who does know how is too busy to come, so we throw it away and buy a new one. Our economy depends on us doing that. The trouble with throwing things away is, there is no "away" left.

3 Sometime around the year 500 B.C., the Greeks in Athens passed a law prohibiting people from throwing their garbage in the street. This Greek law was the first recognition by civilized people that throwing things away was a problem. Now, as the population explodes and people take up more room on Earth, there's less room for everything else.

4 The more civilized a country is, the worse the trash problem is. Poor countries don't have the same problem because they don't have much to discard. Prosperity in the United States is based on using things up as fast as we can, throwing away what's left, and buying new ones.

5 We've been doing that for so many years that (1) we've run out of places to throw things because houses have been built where the dump was and (2) some of the things we're throwing away are poisoning the Earth and will eventually poison all of us and all living things.

6 Ten years ago most people thought nothing of dumping an old bottle of weed or insect killer in a pile of dirt in the back yard or down the drain in the street, just to get rid of it. The big companies in America had the same feeling, on a bigger scale. For years the chemical companies dumped their poisonous wastes in the rivers behind the mills, or they put it in fifty-gallon drums in the vacant lots, with all the old, rusting machinery in it, up behind the plants. The drums rusted out in ten years and dumped their poison into the ground. It rained, the poisons seeped into the underground streams and poisoned everything for miles around. Some of the manufacturers who did this weren't even evil. They were dumb and irresponsible. Others were evil because they knew how dangerous it was but didn't want to spend the money to do it right.

7 The problem is **staggering**. I often think of it when I go in the hardware store or a Sears Roebuck and see shelves full of poison. You know that, one way or another, it's all going to end up in the Earth or in our rivers and lakes.

8 I have two pint bottles of insecticide with 3 percent DDT in them in my own garage that I don't know what to do with. I bought them years ago when I didn't realize how bad they were. Now I'm stuck with them.

9 The people of the city of New York throw away nine times their weight in garbage and junk every year. Assuming other cities come close to that, how long will it be before we trash the whole Earth?

10 Of all household waste, 30 percent of the weight and 50 percent of the volume is the packaging that stuff comes in.

My Notes

WORD CONNECTIONS

Roots and Affixes

Prosperity comes from the Latin word meaning "to cause to succeed" or "fortunate." The root *sper-*, meaning "hope," is also found in *desperate*. The suffix *-ity* forms a noun.

staggering: stunning, shocking



Which Claims to Believe

GRAMMAR & USAGE Parallel Structure

Notice that when Rooney uses a series in the final paragraph, he puts all of the elements in the same grammatical form:

... for all of us to *pack* up, *board* a spaceship, and *move* out.

The words *pack*, *board*, and *move* are all verbs that are parallel in structure. Remember to check your writing and make sure that nouns, verbs, and phrases are parallel.

habitable: livable

My Notes

11 Not only that, but Americans spend more for the packaging of food than all our farmers together make in income growing it. That's some statistic.

12 Trash collectors are a lot more independent than they used to be because we've got more trash than they've got places to put it. They have their own schedules and their own holidays. Some cities try to get in good with their trash collectors or garbage men by calling them "sanitation engineers." Anything just so long as they pick it up and take it away.

13 We often call the dump "the landfill" now, too. I never understood why land has to be filled, but that's what it's called. If you're a little valley just outside town, you have to be careful or first thing you know you'll be getting "filled."

14 If 5 billion people had been living on Earth for the past thousand years as they have been in the past year, the planet would be nothing but one giant landfill, and we'd have turned America the beautiful into one huge landfill.

15 The best solution may be for all of us to pack up, board a spaceship, and move out. If Mars is **habitable**, everyone on Earth can abandon this planet we've trashed, move to Mars, and start trashing that. It'll buy us some time.

Second Read

- Reread the argumentative text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Craft and Structure: What details from the text help you understand the author's point of view about throwing things away?

2. Key Ideas and Details: What does the author mean by "Throwing things out is the American way" in paragraph 2? What details in the text make you think that?

3. Craft and Structure: In paragraph 4, Rooney says "The more civilized a country is, the worse the trash problem." What does he mean by *civilized* in this sentence?

4. **Key Ideas and Details:** What reasons does the author provide for why he sees trash as a problem?
5. **Craft and Structure:** How does Rooney use humor in the last paragraph of his essay? What is the effect?

My Notes

Working from the Text

Introducing the Strategy: SOAPSTone

The letters in SOAPSTone stand for *subject*, *occasion*, *audience*, *purpose*, *speaker*, and *tone*. This acronym gives you a helpful tool for analyzing text by breaking it down into separate parts.

6. Use the SOAPSTone strategy to analyze Andrew A. Rooney’s argumentative essay. Think about how the idea that “throwing things out is the American way” influences individuals to act as if Earth was a huge trash dump.

SOAPSTone: “America the Not-So-Beautiful”

SOAPSTone	Analysis	Textual Support
Subject: What is the topic?		
Occasion: What are the circumstances surrounding this text?		
Audience: Who is the target audience?		
Purpose: Why did the author write this text?		

Which Claims to Believe

Speaker:

What does the reader know about the writer?

Tone:

What is the writer's attitude toward the subject?

ACADEMIC VOCABULARY

A **claim** in this usage is a statement that can be argued, such as whether a fact is true or not, a situation is good or bad, or one action is better than another.

7. While a thesis in an explanatory text most often explains the writer's main idea, a thesis or **claim** in an argumentative text is the writer's position or point of view on an issue. Read the example of a claim below. Mark the claim by underlining its subject (usually nouns) and circling its opinion (words with strong connotations) and by highlighting the reasons to be developed.

Claim: There are numerous downsides to year-round schooling; it has no positive effects on education, it adds to the cost, and it disturbs the long-awaited summer vacation.

8. Write a clear and concise claim for Andrew Rooney's essay. Use information from your SOAPSTone analysis. Reread the text as needed to write the claim.

My Notes

Writing Process: Writing a Claim for an Argumentative Essay

9. **Quickwrite:** Write your ideas about both sides of the issue your class chose to write about. Share your position with your writing group. As a group, come to a consensus about your position and make a claim. Present your writing group's position and claim to the class.

10. As a class, select a position and claim.

Class position/claim about the issue:

11. Use the SOAPSTone graphic organizer on the next page to generate your initial ideas about the class position/claim.

12. Draft your claim.

Check Your Understanding

Review the draft of your claim. Does it clearly state the issue and your position? If not, revise your draft to achieve a clear and concise claim.



WORD CONNECTIONS

Cognates

The English word *consensus* means “general agreement.” It has the same meaning as the Spanish word *consenso*.



INDEPENDENT READING LINK

Read and Connect

In class you just read an argumentative text about trash and pollution. For outside reading, find an article, book, speech, or other text that addresses an environmental issue. Compare and contrast that text to the one in this activity. You may use the SOAPSTone strategy to help focus your comparison. Use your Reader/Writer Notebook to record your comparison of the two texts. You can also jot notes in your Independent Reading Log.

My Notes

Which Claims to Believe

Use this SOAPStone graphic organizer to help you prewrite by identifying major elements of your argument. Respond to the questions about your topic.

SOAPStone	Analysis
Subject: What is the issue?	
Occasion: What circumstances surrounding the issue make it important or relevant?	
Audience: Who would care about or be affected by this issue?	
Purpose: What do you want the audience to do?	
Speaker/writer: How do you show authority in presenting this issue?	
Tone: What attitude do you want to show about this issue (serious, humorous, passionate, indignant)?	

Language Checkpoint: Writing Parallel Lists

LC 2.11

Learning Targets

- Understand how to create parallel lists of words, phrases, and clauses.
- Correctly use commas and semicolons to separate parallel items in a series.

Writing Parallel Lists

Strong writers use various techniques to make their writing clear and engaging. One such technique is using **parallel structure** when writing lists. When a list is parallel, all the items in the list share a similar structure.

1. Look at the example below from the article “America the Not-So-Beautiful” by Andrew A. Rooney. Notice the words in bold. How many items does Rooney list? What is similar about them?

The best solution may be for all of us to **pack up, board a spaceship, and move out.**

2. Look at this sample student sentence from an essay about “America the Not-So-Beautiful.” What do you notice about the items in the list? Discuss with a partner how you might change the sentence to make it clearer.

Rooney is worried that poisonous wastes are seeping into rivers, make people sick, and damaging the environment.

Parallel Lists with Words and Phrases

Sometimes lists contain a series of words or phrases. In these cases, the words or phrases should have a similar form. In other words, they should be parallel. Look at the following examples.

Not Parallel: My mom likes to recycle, reusing, and refurbishes old things.

Parallel: My mom likes recycling, reusing, and refurbishing things around our house.

Notice how the form of the word was the same in the correct sentence. The consistent use of the *-ing* ending clarifies the meaning and draws attention to the action.

Not Parallel: The recycling truck comes down the street, around the block, and then he would come by our house.

Parallel: The recycling truck comes down the street, around the block, and by our house.

Notice that the phrases here all tell where the truck is going—*down, around, and by*. Then the extra information follows the same pattern: *the street, the block, our house*. This will keep the pattern clear and allow the reader to easily picture what is taking place.

3. Complete the sentences with parallel words and/or phrases. Write the correct answer on the line.
 - a. Collecting recyclable trash and _____ the water bottles are including in Simon’s jobs as waste management leader. [also to refill / refilling / refill]
 - b. Sweat poured off her face, ran down her neck, and _____ as Cheyenne focused intently on picking up trash in her neighborhood. [soaked her shirt / was soaking her shirt / did soak her shirt]
 - c. “My idea of a good time is to _____ up the back of the car with junk on a Saturday morning and _____ it to the dump” (Rooney). [loading; taking / load; take / then load; to take]

Language Checkpoint: Writing Parallel Lists

4. Choose one of your answers and explain to a partner how you knew which answer was correct.

Parallel Lists with Clauses

A clause is a word group that contains both a subject and a verb. Clauses can stand alone when they express a complete thought (independent clause) or they can need another clause to help them make sense (dependent clause). Sometimes a sentence can contain a series of clauses. In these cases, the clauses should be written in parallel form.

Not Parallel: The sanitation workers were told that **long sleeves would protect their skin, goggles would protect their eyes, and to use dust masks to protect their throat and lungs.**

Parallel: The sanitation workers were told that **long sleeves would protect their skin, goggles would protect their eyes, and dust masks would protect their throat and lungs.**

Because clauses are typically longer, it is important to use parallel structure when writing or your reader may become confused.

5. Read the following sentences from the article “America the Not-So-Beautiful” and mark the **words**, **phrases**, or **clauses** that use parallel structure:
 - a. Ten years ago, most people thought nothing of dumping an old bottle of weed or insect killer in a pile of dirt, in the back yard, or down the drain in the street, just to get rid of it.
 - b. They have their own schedules and their own holidays.
6. Read the sentences and decide whether or not they contain parallel structure. If the sentence is correct, then write “correct” in the correction column. If it is incorrect, then mark the part or parts that are not parallel and rewrite the sentence to demonstrate how it could be fixed.

Sentence	Correction (if needed)
In 1031, the Japanese began to recycle and then repulped their paper.	
When the Black Death struck Europe in 1348, the illness spread because of the garbage people threw in the streets and the lack of sanitary living.	
One of the early purposes of the Salvation Army was to collect, sorting, and recycling used or unwanted items.	
Today, neighborhoods are filled with dark green cans for trash and bright blue cans in order for people to be able to recycle.	

7. Choose a sentence and explain your revision to your partner.

Punctuating Parallel Lists

Now that you understand how to correctly create parallel lists of words, phrases, and clauses, the next step is to make sure you correctly punctuate these structures.

Punctuation Rules:

- Use a comma to separate items in a series. For logic and consistency, it is helpful to include a final comma (called a serial, or Oxford, comma) before the conjunction; however, it is usually not incorrect to omit it.
- Use a semicolon to join items in a series when the items themselves include commas.

8. Underline the parallel verb phrases in the following sentence and circle the commas that separate them.

Andrew A. Rooney also says, “Prosperity in the United States is based on using things up as fast as we can, throwing away what’s left, and buying new ones” (“America the Not-So-Beautiful”).

9. Underline the parallel items in the following sentence and circle the semicolons that divide them.

My parents had their first meeting on April 3, 1992; their first conversation on April 27, 1992; and their first date on April 30, 1992.

Revising

Read the sample student response and make corrections to create parallel structure. Add the necessary punctuation to the paragraph.

[1] Sometimes it’s hard to think about the results of recycling or not to recycle because we only see the immediate effects of our choices. [2] However, this should be a reason to care about recycling. [3] We are preparing the world where our grandkids will live and hope that it will be better. [4] My mom won’t let me keep food in my room because she knows that it will cause a bug infestation. [5] It’s the same with recycling. [6] Since we know what will happen if we don’t start taking care of our trash, we should do all we can to stop our own “infestation.”

Language Checkpoint: Writing Parallel Lists

Check Your Understanding

In Activity 2.11, you were asked to write a “clear and concise claim for Andrew Rooney’s essay” using information from the SOAPSTone analysis. The following is a sample response. Correct any mistakes in parallel structure and/or its punctuation then write an explanation for how you knew that something was wrong and what you did to fix it.

In his article “America the Not-So-Beautiful,” Andrew Rooney addresses the trash problems of our country in order to get people’s attention and then he wants to present the problem and after that to inspire change.

Now add an item to your Editor’s Checklist to help you remember to check for parallel structure in your writing.

Practice

Using the information you collected in your SOAPSTone from Activity 2.11, write a short paragraph (4–5 sentences) about what you believe would be the best way to address the problem of too much waste. Be sure to:

- Use at least one example of parallel structure.
- Keep your verb tenses consistent.
- Punctuate any listing.

Exploring and Evaluating Reasons and Evidence

ACTIVITY
2.12

Learning Targets

- Identify and evaluate an author's use of reasons and evidence to support a claim.
- Conduct research to identify valid reasons and evidence to support a claim in an argumentative essay.

Supporting a Claim

1. In a successful argument, the claim must be backed up with support, such as **valid** facts and details. A writer can support his or her viewpoint with both **reasons** and **evidence**. Brainstorm what you already know about these concepts.

Reasons are:

Evidence is:

Types of evidence include:

2. In the space below, write the claim you wrote for Andrew Rooney's essay "America the Not-So-Beautiful." Scan the essay for examples of reasons and evidence to support the claim.

LEARNING STRATEGIES:
Brainstorming, Skimming/
Scanning, Graphic Organizer,
Marking the Text, Discussion
Groups

ACADEMIC VOCABULARY
Facts and details in a text are
valid when they support the
claim a writer is making.

My Notes

Claim:

Reasons

Evidence

Preview

In this activity, you will read a text about vending machines in schools and then analyze and discuss the author's claim, reasons, and evidence.

Setting a Purpose for Reading

- As you read the text, underline the negative effects of vending machines in schools.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Exploring and Evaluating Reasons and Evidence

GRAMMAR & USAGE

Easily Confused Words

Learn to use *affect* and *effect* correctly. *Affect* is generally used as a verb and means “to influence.”

Example: Marketers . . . are aware of new calls for federal action—including voluntary marketing guidelines that would affect food marketers.

Effect is generally used as a noun and means “a result.”

Example: But the net effect on kids’ diets was not good.

net effect: overall result

My Notes



Informational Text

Another Study Highlights the Insanity of Selling Junk Food in School Vending Machines

by Karen Kaplan/*Los Angeles Times*

1 For many students, “back to school” means back to a vending machine diet. As you might guess, this isn’t necessarily a good thing for student health.

2 Vending machines are found in 16% of U.S. elementary schools, 52% of middle schools and 88% of high schools. About 22% of students in grades 1 through 12 buy food in vending machines each day — and those purchases added an average of 253 calories to their diets, according to a new study in the September issue of the *Journal of School Health*.

3 Just to be clear, those were not 253 calories’ worth of tofu, yogurt or carrot sticks. The most popular vending machine items included soft drinks, candy, chips, crackers, cookies, cakes and ice cream. On the plus side, kids also bought low-fat milk, fruit juice and even fruit, the study found.

4 But the **net effect** on kids’ diets was not good. Those who bought from vending machines ate an average of 156 grams of sugar per day, compared with 146 grams for those who abstained. They also consumed less dietary fiber, iron and B vitamins like thiamine, riboflavin, niacin and folate.

5 One silver lining: Vending machine customers ate 4% less sodium than other students — an average of 3,287 milligrams per day compared with 3,436 mg for those who didn’t buy from vending machines. That’s probably because the extra snacks made kids too full to eat as much at mealtime, when dishes are especially salty. In any event, kids should eat no more than 1,200 to 1,500 mg of sodium each day, according to the Mayo Clinic. (Even for adults, the government recommends a daily limit of 2,300 mg.)

6 Overall, vending machines in school appear to be taking a toll on public health. The researchers — from the University of Michigan, Michigan State University and Food & Nutrition Database Research Inc. of Okemos, Mich. — calculated that all that snacking adds up to about 14 extra pounds per child per school year.

7 “For some students this might be a serious contributor to weight issues,” they wrote. Other public health problems include Type 2 diabetes and cavities.

8 The study was based on data collected from 2,309 children nationwide for the third School Nutrition Dietary Assessment Study, which was conducted by the U.S. Department of Agriculture’s Food and Nutrition Service.

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** Which sentences in the text introduce the writer’s claim?

2. **Craft and Structure:** In paragraph 4, what context clues help you understand the likely meaning of the word “abstained”?

3. **Key Ideas and Details:** What evidence supports the notion that selling junk food in school vending machines is “insanity”?

4. **Craft and Structure:** Notice the emphasis on facts and statistics. What does this indicate about how the writer is trying to convince the audience?

My Notes

Working from the Text

5. Complete a SOAPSTone analysis of the text.
6. Meet in a collaborative discussion group to share your analysis. In order to come to the discussion prepared, use a graphic organizer similar to the following to complete your portion of the analysis.

Text	Claim (Directly Stated or Implied)	Most Logical Reason(s) and Relevant Evidence	Credibility of Reasons/ Evidence (Explain)
“Another Study Highlights the Insanity of Selling Junk Food in School Vending Machines”			

Exploring and Evaluating Reasons and Evidence

My Notes

Conducting Research for the Class-Constructed Argument

7. In this part of the activity, you will begin researching the topic of your class claim in preparation for writing a paragraph with reasons and evidence supporting the claim. Review the class claim and brainstorm a list of questions you have about your position.
8. Brainstorm possible reasons and evidence in support of the claim.
9. You will need to conduct research to gather reasons and evidence to support your claim. What sources should you consider? Make a list of the resources that might be most reliable for helping you learn about the topic and position:
10. You will need a plan for your research. With the guidance of your teacher, use the graphic organizer on the next page to create a research plan.
11. As you conduct research, record the following information for each source in a graphic organizer like the one below. Be prepared to share your top pieces of evidence and reasoning in your writing group. Be sure to select reasons that are logical and evidence that is relevant and accurate. Both should clearly support your position. If you prefer, you can create a note card for each resource and record information on that card.

Argumentative Essay Research Log

Topic/Issue: _____

Claim (position on the issue): _____

Source Plus Citation	Notes/Examples/ Quotes	Comments

Research Plan for an Argumentative Essay

Steps of Research Process	Plan
1. Identify the issue or problem.	K: What do you already know about your topic?
2. Write questions that can be answered through research.	W: What do you want to know? What are you are curious about?
3. Gather evidence.	<p>H: How will you research your topic? What primary and secondary sources will be most helpful to learn about the issue?</p> <p>L: Use a research log to record what you have learned.</p>
4. Evaluate sources.	
5. Draw conclusions.	
6. Communicate findings.	

My Notes

Exploring and Evaluating Reasons and Evidence

My Notes

12. **Evaluate your reasoning and evidence:** During the class discussion, are you hearing repeated reasons and evidence? Think about how this evidence may signal support that will resonate with your audience.
13. Do you need to conduct further research about your issue or change your research questions? Do you need more evidence from accurate and credible sources? What other sources could you use?
14. As a class, use outlining to begin drafting a body paragraph for the class argumentative essay. You might plan the essay as follows:
 - I. Claim: The claim is part of the introductory paragraph.
 - II. Supporting Paragraph
 - a. Main reason of support for the claim; this reason or evidence will become a topic sentence for a paragraph.
 - b. Evidence to support the reasoning
 - c. Commentary that includes an explanation of the significance of the evidence or the connection to the claim

Language and Writer's Craft: Sentence Structure

When writing about evidence to support a claim, writers use phrases at the beginning, in the middle, or at the end of sentences to show readers how evidence connects to its source. Phrases that are used to connect evidence with its source often begin with words such as *in*, *from*, *by*, and *according to*, as shown in the examples below.

Phrase at the beginning: In the *Journal of School Health*, a recent study showed that 22% of students in Grades 1 through 12 buy food from a vending machine.

Phrase in the middle: The researchers—from the University of Michigan, Michigan State University, and Food & Nutrition Database Research Inc. of Okemos, Mich.—calculated that all that snacking adds up to about 14 extra pounds per child per school year.

Phrase at the end: In any event, kids should eat no more than 1,200 to 1,500 mg of sodium each day, according to the Mayo Clinic.

PRACTICE Write a sentence in which you use a phrase to connect the following evidence with its source.

Evidence: The most popular vending machine items are soft drinks, candy, chips, crackers, cookies, cakes, and ice cream.

Source: a study in the *Journal of School Health*

15. Draft paragraph(s) with your writing group, following your teacher's directions. Be sure to:

- Introduce a clear claim.
- Cite details from your research and readings to support your claim with valid reasons and relevant evidence.
- Use phrases at the beginning, in the middle, or at the end of sentences to show how evidence connects to its source.

16. If you need a reminder about transitional words and phrases, skim and scan the texts you have read so far in this part of the unit. Add what transitional words you find and others to a transitions word bank. You might also keep a transitions word bank in your Reader/Writer Notebook.

Transitions Word Bank

17. Copy the draft of the class-created body paragraph to your Reader/Writer Notebook.

My Notes

Just the Right Rhetoric: Logical Appeals

LEARNING STRATEGIES:

Close Reading, Marking the Text, Paraphrasing, Note-taking

Literary Terms

Rhetoric is the language a writer or speaker uses to persuade an audience.

My Notes

Learning Target

- Identify a writer's use of counterclaims and rhetorical appeals and analyze their effectiveness.
- Compare and contrast a written speech to a film or audio version.

Rhetorical Appeals

You have learned about claims, reasons, and evidence as important elements of effective arguments.

Rhetoric is the art of using words to persuade in writing or speaking. Writers find interesting ways to use just the right words that appeal to their audience in order to convince them.

Rhetorical appeals can strengthen an argument by appealing to logic (*logos*), emotions (*pathos*), or a sense of right and wrong (*ethos*).

Let's look more closely at the appeal of logos, or logic, as a way to build and strengthen an argument. Logos is one of the most important appeals in an effective argument because of its use of facts and logic to build relevant and valid reasoning.

Paraphrase the definition of logos:

Preview

In this activity, you will read two well-known speeches by women leaders. Then you will analyze the speeches for use of rhetorical appeals.

Setting a Purpose for Reading

- As you read the speeches, mark the text with "L" for *logos* when you notice a statistic, fact, or example.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Born into slavery in New York State, Sojourner Truth (1797–1883) became a well-known antislavery speaker sometime after she gained her freedom in 1827. “Ain’t I a Woman” is the name given to an extemporaneous speech she delivered at the Women’s Convention in Akron, Ohio, on May 29, 1851. The speech received wide publicity in 1863 during the American Civil War when Frances Dana Barker Gage published a new version that became known as “Ain’t I a Woman?”

Speech

Ain’t I a Woman?

by Sojourner Truth



1 Well, children, where there is so much racket there must be something out of kilter. I think that ‘twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what’s all this here talking about?

2 That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain’t I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain’t I a woman? I could work as much and eat as much as a man — when I could get it — and bear the lash as well! And ain’t I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother’s grief, none but Jesus heard me! And ain’t I a woman?

3 Then they talk about this thing in the head; what’s this they call it? [member of audience whispers, “intellect”] That’s it, honey. What’s that got to do with women’s rights or negroes’ rights? If my cup won’t hold but a pint, and yours holds a quart, wouldn’t you be mean not to let me have my little half measure full?

4 Then that little man in black there, he says women can’t have as much rights as men, ‘cause Christ wasn’t a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

5 If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

6 Obligated to you for hearing me, and now old Sojourner ain’t got nothing more to say.

My Notes

GRAMMAR & USAGE Cultural Connections

Notice how Truth’s powerful speech includes the use of grammatical features typical of African American English:

- Use of *ain’t* for negation in place of *am not* or *isn’t*.

Example: And ain’t I a woman?

- Verb forms *is* and *was* replace *are* and *were*.

Example: And now they is asking to do it, the men better let them.

- Use of multiple negations

Example: Obligated to you for hearing me, and now old Sojourner ain’t got nothing more to say.

Just the Right Rhetoric: Logical Appeals



ABOUT THE AUTHOR

Hillary Rodham Clinton (1947–) has been an advocate for women’s rights throughout her career. During her years as the first lady, she traveled to many countries and made speeches calling attention to women’s issues and urging improvement in their rights.

Speech

Remarks to the U.N. 4th World Conference on Women Plenary Session (excerpt)

by Hillary Rodham Clinton
delivered September 5, 1995, Beijing, China

1 I would like to thank the Secretary General for inviting me to be part of this important United Nations Fourth World Conference on Women. This is truly a celebration, a celebration of the contributions women make in every aspect of life: in the home, on the job, in the community, as mothers, wives, sisters, daughters, learners, workers, citizens, and leaders.

...

2 By gathering in Beijing, we are focusing world attention on issues that matter most in our lives — the lives of women and their families: access to education, health care, jobs and credit, the chance to enjoy basic legal and human rights and to participate fully in the political life of our countries.

...

3 What we are learning around the world is that if women are healthy and educated, their families will flourish. If women are free from violence, their families will flourish. If women have a chance to work and earn as full and equal partners in society, their families will flourish. And when families flourish, communities and nations do as well. That is why every woman, every man, every child, every family, and every nation on this planet does have a stake in the discussion that takes place here.

4 Over the past 25 years, I have worked **persistently** on issues relating to women, children, and families. Over the past two and a half years, I’ve had the opportunity to learn more about the challenges facing women in my own country and around the world.

5 I have met new mothers in Indonesia who come together regularly in their village to discuss nutrition, family planning, and baby care. I have met working parents in Denmark who talk about the comfort they feel in knowing that their children can be cared for in safe and nurturing after-school centers. I have met women in South Africa who helped lead the struggle to end apartheid and are now helping to build a new democracy. I have met with the leading women of my own hemisphere who are working every day to promote literacy and better health care for children in their countries. I have met women in India and Bangladesh who are taking out small loans to

My Notes

persistently: continuously, steadily

buy milk cows, or rickshaws, or thread in order to create a livelihood for themselves and their families. I have met the doctors and nurses in Belarus and Ukraine who are trying to keep children alive in the aftermath of Chernobyl.

6 The great challenge of this conference is to give voice to women everywhere whose experiences go unnoticed, whose words go unheard. Women **comprise** more than half the world's population, 70% of the world's poor, and two-thirds of those who are not taught to read and write. We are the primary caretakers for most of the world's children and elderly. Yet much of the work we do is not valued — not by economists, not by historians, not by popular culture, not by government leaders.

...

7 Those of us who have the opportunity to be here have the responsibility to speak for those who could not. As an American, I want to speak for those women in my own country, women who are raising children on the minimum wage, women who can't afford health care or child care, women whose lives are threatened by violence, including violence in their own homes.

Second Read

- Reread the speeches to answer these text-dependent questions.
 - Write any additional questions you have about the texts in your Reader/Writer Notebook.
1. **Key Ideas and Details:** What is Sojourner Truth's response to the argument that women are weak and need to be taken care of? Find details in the text that help you answer the question.
 2. **Craft and Structure:** What might "out of kilter" mean in the first sentence? Use context clues to infer the meaning of the word.
 3. **Craft and Structure:** Throughout the speech, Truth mentions what other people are saying about equal rights. How does she respond to each of these statements? Cite examples from the text.
 4. **Key Ideas and Details:** What is the main claim of Clinton's speech? Find sentences in the text that help you answer the question.

comprise: make up

GRAMMAR & USAGE Phrases and Clauses

Writers use phrases and clauses to provide readers with detailed information.

Phrases are groups of words that together function as a single part of speech—a noun, a verb, an adverb, an adjective, or a preposition. Clinton uses an adverb phrase when she says, "Over the past 25 years."

Clauses are groups of words that contain a subject and a verb. If a clause can stand alone as a complete sentence, it is an independent clause. If the clause does not form a complete idea, it is a dependent clause, such as this example in Clinton's speech: "who are working every day."

As you read Clinton's speech, notice how she uses phrases and clauses to fully explain her ideas.

My Notes

Just the Right Rhetoric: Logical Appeals



INDEPENDENT READING LINK

Read and Research

You just read two well-known speeches in class. Extend your understanding of these speeches by doing some outside research about the speaker, the historical context of the speech, or the social issues discussed in the speech. Use your Reader/Writer Notebook to record what you learn from your outside research, as well as any questions, comments, or reactions you might have to your reading. You can also jot notes in your Independent Reading Log.

ACADEMIC VOCABULARY

A **counterclaim**, also called a counterargument, is a claim made by someone with an opposing opinion on a given issue. When creating an argument, you must be able to argue against counterclaims.

My Notes

5. **Craft and Structure:** In this selection, what does the word “flourish” mean?

6. **Knowledge and Ideas:** Explain why this text would or would not be a credible source if you were researching women’s rights.

Working from the Text

7. Revisit the speeches to identify the elements of argumentation: claim, reasons, evidence, and opposing arguments or **counterclaims**.

8. The use of logos is critical in presenting an argument that contains relevant and valid evidence. Scan your annotations for both speeches to find examples of logos. Discuss the effectiveness of each example for the purpose and audience of the speech.

9. Search the Internet for a recording of Sojourner Truth’s speech “Ain’t I a Woman,” and listen carefully for the speaker’s delivery. How does the speaker emphasize certain words or phrases to strengthen the argument? How effective is the delivery of the speech?

Language and Writer’s Craft: Using Rhetorical Devices

Writers of argumentative texts often use rhetorical devices to create their appeals. Three rhetorical devices used in argumentation are the **rhetorical question**, **parallel structure**, and **repetition**.

- A **rhetorical question** is one for which the writer expects no reply or clearly directs the reader to one desired reply. Writers use rhetorical devices to emphasize an idea or to draw a conclusion from facts.

Example: “And ain’t I a woman?” (Sojourner Truth)

- **Parallel structure** is using the same pattern of words to show that two or more ideas have the same level of importance.

Example: “I have ploughed and planted, and gathered into barns, and no man could head me!” (Sojourner Truth)

- **Repetition** is when key words or phrases are repeated for emphasis or deliberate effect.

Example: “What we are learning around the world is that if women are healthy and educated, their families will flourish. If women are free from violence, their families will flourish.” (Hillary R. Clinton)

PRACTICE Find another example of a rhetorical question, parallel structure, or repetition in one of the speeches in this activity. Write a sentence to describe how the rhetorical device strengthens the speaker’s argument.

10. Reread the two speeches, noting their use of rhetorical devices. Record your findings in the graphic organizer below. What rhetorical device stands out to you the most? Why?

Title: Hillary Clinton, “Remarks to the UN”	
Rhetorical Devices	Effect
Title: Sojourner Truth, “Ain’t I a Woman?”	
Rhetorical Devices	Effect

Argument Writing Prompt

Return to the body paragraph you drafted in Activity 2.12. Work collaboratively in your writing group to add counterclaims, rhetorical devices, and appeals to logic to strengthen your argument. Be sure to:

- Incorporate logical reasoning to strengthen your argument.
- Make use of at least one rhetorical device and at least one counterclaim.

After drafting, exchange your text with a peer or a different writing group. Mark the text you receive to identify the use of logos and rhetorical devices. Provide feedback by celebrating successes and by suggesting ideas for improvement.

My Notes

Differing Opinions: Acknowledging Opposing Claims

LEARNING STRATEGIES:

Quickwrite, Marking the Text, Skimming/Scanning, Metacognitive Markers, Graphic Organizer, Debate

My Notes

Learning Targets

- Analyze the logic in the development of different points of view on the same subject.
- Create a claim and argue a position incorporating counterclaims in a debate.

Preview

In this activity, you will read and analyze two articles expressing different points of view about violent video games. Then you will present arguments about the issue in a debate with your classmates.

Setting a Purpose for Reading

- As you read the first article, underline the claim and reasons the author presents about the topic.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Use the My Notes space to add your questions, comments, or reactions to the text.

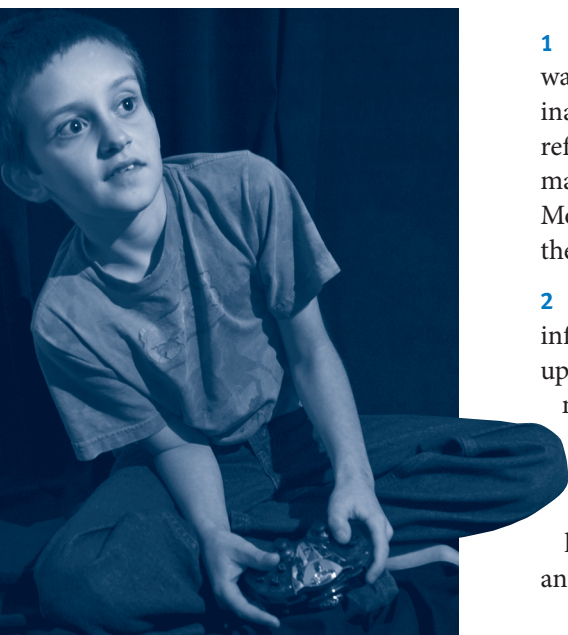
Online Article

Failure to Ban Violent Video Games Makes Job Harder for Parents

by Tamika Mallory

1 As a mother of a teenage son, I can't begin to tell you how many times I've walked into a room and turned off a video game or TV program that I felt was inappropriate for a still developing child. But despite how often I pull the plug or refuse to let him buy certain products, the reality is that our Supreme Court just made my job and the job of other parents that much more difficult. Ruling on Monday that violent and dangerous video games could not be banned to minors, the Supreme Court in essence said to all of us: you're on your own.

2 Raising a child in today's culture of aggression, accessibility to negative influences and overall instability is a challenge for any mother out there. Once upon a time, there used to be a concept of the community. Regardless of how much our mothers and fathers were working, we knew that a neighbor or elder could and would keep an eye on us. We knew that we couldn't engage in certain behaviors because it would without fail get back to our parents. There was a real sense of looking out for each other, and a profound sense of looking out for future generations. But today, the 'unity' in community is lost and the ones to suffer the most are the kids.



3 As a busy, working mother, how can I physically be everywhere my son is? The reality is, no parent can be with his or her child 24/7. And while we may restrict gruesome video games in our homes, who will protect the kids when they set foot into the outside world? Knowing that my son wasn't running around in the streets, I took comfort in the notion that video games at least provided an alternative, safe form of recreation for young people. But what are we teaching them if these games are **inundated** with nothing but guns, shooting and graphic violence? How different is that from what's tragically out on the streets? And what kind of **subliminal** impact are we having on these kids if we flood them with these messages?

4 The Supreme Court has failed to protect us in the most fundamental manner. Who will prevent our children from the devastating material designed to pollute and tarnish their minds, body and soul? In order to raise a strong, educated and focused generation, it takes a village — including all levels of government. It's unfortunate that ours just let us down.

inundated: flooded

subliminal: below the level of conscious awareness



WORD CONNECTIONS

Cognates

The English word *inundate* is a synonym for *flood*. It has the same meaning as the Spanish cognate *inundar*.

Second Read

- Reread the informational text to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** The article is in response to a Supreme Court ruling. According to the text, what did the court rule?
 2. **Key Ideas and Details:** What is this author's main claim?
 3. **Craft and Structure:** Taking into account the author's role as a mother, what reasoning does she use throughout the article? What is the effect?
 4. **Craft and Structure:** What rhetorical device does the author use throughout this text?

My Notes

Differing Opinions: Acknowledging Opposing Claims

My Notes

Setting a Purpose for Reading

- As you read the second article, underline the claim and reasons the author makes about the topic.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Use the My Notes space to add your questions, comments, or reactions to the text.

News Article

It's Perverse, but It's Also Pretend

by Cheryl K. Olson, Op-Ed Contributor

1 On Monday the Supreme Court struck down, on First Amendment grounds, California's law barring the sale or rental of violent video games to people under 18. On a practical level, the law was vague. It was never clear which games might fall under the law, or whose job it would be to decide.

2 But more important, the state's case was built on assumptions — that violent games cause children psychological or neurological harm and make them more aggressive and likely to harm other people — that are not supported by evidence. In the end, the case serves only to highlight how little we know about this medium and its effects on our children.

3 In my research on middle schoolers, the most popular game series among boys was Grand Theft Auto, which allows players to commit cartoon violence with chain saws as well as do perfectly **benign** things like deliver pizza on a scooter.

4 Teenage boys may be more interested in the chain saws, but there's no evidence that this leads to violent behavior in real life. F.B.I. data shows that youth violence continues to decline; it is now at its lowest rate in years, while bullying appears to be stable or decreasing.

5 This certainly does not prove that video games are harmless. The violent games most often played by young teens, like most of the Grand Theft Auto series, are rated M, for players 17 and older, for a reason and do merit parental supervision.

6 But despite parents' worst fears, violence in video games may be less harmful than violence in movies or on the evening news. It does seem reasonable that virtually acting out a murder is worse than watching one. But there is no research supporting this, and one could just as easily argue that interactivity makes games less harmful: the player controls the action, and can stop playing if he feels overwhelmed or upset. And there is much better evidence to support psychological harm from exposure to violence on TV news.

7 In fact, such games (in moderation) may actually have some positive effects on developing minds.

benign: harmless

8 As the court opinion notes, traditional fairy tales are chock-full of violence; a child experiences and learns to manage fears from the safety of Mom or Dad's lap. Similarly, a teen can try out different identities — how it feels to be a hero, a trickster or someone of a different age or sex — in the safe fantasy world of a video game.

9 In the end, the most harmful assumption in the California law is that we know enough about the effects of video games to recommend policy solutions. (I was one of dozens of advisers for a supporting brief filed by those who challenged the law.) Almost no studies of video games and youth have been designed with policy in mind. If we want to **mitigate** risks of harm to our children (or the risk that our children will harm others), we need research on the specific effects of the most commonly played violent games, and of playing violent games in social groups.

10 We know virtually nothing, for instance, about how youths who are already prone to violent behavior, such as those exposed to violence at home and in their neighborhoods, use these games. Do they play them differently from the way other children do? Do they react differently? And if so, how might we limit the risks involved?

11 We need to reframe our view of video games. Chief Justice John G. Roberts Jr. and Justice Samuel A. Alito Jr. **concurred** with the majority's opinion, but with some reservations: "We should take into account the possibility that developing technology may have important societal implications that will become apparent only with time," Justice Alito wrote. This is excellent advice, but only if we are willing to consider that video games may have potential benefits as well as potential risks.

Cheryl K. Olson, a public health researcher, is a co-author of "Grand Theft Childhood: The Surprising Truth About Violent Video Games and What Parents Can Do."

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. Key Ideas and Details: What is this author's claim? Highlight text that helps you answer the question.

6. Craft and Structure: Why does the author compare violent video games to traditional fairy tales? What is the purpose and effect?

My Notes

mitigate: reduce

concurred: agreed

Differing Opinions: Acknowledging Opposing Claims

My Notes

7. **Knowledge and Ideas:** How does the author of this article present her argument? Are her claims supported with sound reasoning and evidence? Use examples from the text.

8. **Craft and Structure:** What is the author’s purpose in writing this article?

Working from the Text

9. Reread and **mark the texts** for logical reasoning and devices. Annotate by analyzing or commenting on the effect of the reasoning and devices in the My Notes section.

10. Complete the graphic organizer to evaluate the arguments.

Reasons + Evidence FOR Banning Video Games to Minors	Is the argument effective?	Reasons + Evidence AGAINST Banning Video Games to Minors	Is the argument effective?

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Acknowledging Counterclaims

Part of arguing effectively is to acknowledge opposing claims, also known as counterclaims — the “other side” of the issue. Recognizing counterclaims adds to a writer’s credibility (ethos) because it shows that he or she is knowledgeable about the issue. To acknowledge a counterclaim, a writer or speaker recognizes an opposing viewpoint and then argues against it, perhaps by finding weaknesses within the opposing reasons and evidence. In other words, it is the “yes, but” part of the argument. “Yes” is recognizing the counterclaim; “but” is the writer’s response to it.

Example:

Issue: A teenager wants parental permission to go to a concert.

Claim: I should be allowed to go to a concert without an adult.

- ***Of course you are worried about me going without you; however, I have a cell phone with me, and we can check in throughout the concert.***
- ***Certainly I can see why you might be concerned because you don't know all my friends, but I'll be glad to ask their parents to call and reassure you.***
- ***Admittedly, it is a good point that I do have homework; on the other hand, the concert is only a few hours long, and I plan to get most of it completed before I go.***

Practice Scenario

Issue: Mobile devices (e.g., cell phones, tablets)

Claim: Mobile devices should be banned at school.

The Principal's Argument

The Student's Argument

Sentence Starters

While _____ may be the case, it is still true that . . .

Even though _____, the claim that _____ still stands because . . .

GRAMMAR & USAGE

Compound sentences

Notice that a compound sentence is a structure that helps the writer to acknowledge and refute a counterclaim. Example: *Yes, you worry about me, but I need to learn independence.*

Keep an eye out for compound sentences that serve this purpose in arguments that you read.

My Notes

Differing Opinions: Acknowledging Opposing Claims

My Notes

Plan and Present an Argument: Class Debate

To plan and prepare for a debate on the topic of violent video games, consider the claim, reasons, and evidence you will use to present your assigned side of the argument. Also take into consideration the possible counterclaims and be prepared to respond to them logically. Use the graphic organizer to plan your argument.

Violent video games should be banned to minors.	
Assigned Position (circle one): FOR AGAINST	
Claim:	
Reasons:	Evidence (Logos):
Recognizing counterclaim:	
Rhetorical appeals I can use for effect:	
Pathos:	
Ethos:	
Rhetorical devices I can use for effect:	

After the Debate

Reflect: How well did you deliver your argument? How clear was your claim? In what ways did you incorporate adequate evidence (logos) and address the counterclaim?

Language and Writer's Craft: Phrases and Clauses

Writers construct sentences so that phrases and clauses convey meaning clearly. A clause is a group of words that includes a subject and a verb. An **independent clause** has a subject and a verb, and it can stand alone as a sentence. A **dependent clause** has a subject and a verb, but it cannot stand alone as a sentence.

Examples:

Dependent clause: Although violence seen in video games may be harmful,

Independent clause: violence seen on TV may be more damaging.

A **phrase** is a group of words that does not include both a subject and a verb.

Examples:

barring the sale or rental, to our children, about this medium, the safe fantasy world

A phrase or a clause that is incorrectly placed is called a **misplaced modifier** because it difficult to tell with which word it belongs.

Examples:

Misplaced modifier: Evidence has not shown that video games directly affect teen behavior with violence.
(Is the teen behavior *with violence*? No, this sentence is unclear.)

Correctly placed modifier: Evidence has not shown that video games with violence directly affect teen behavior.

PRACTICE With a partner, work together to check for and correct misplaced modifiers in your argument.

Argument Writing Prompt

In your writing group, revise your text to incorporate an acknowledgment of a counterclaim. Draw on information from your classmates' claims and evidence from the debate. Use adding or replacing in your draft. Be sure to:

- Clearly describe and acknowledge the counterclaim.
- Use transitions and complex sentences with phrases and clauses to make your point.
- Use correct spelling, grammar, and punctuation.
- Check to make sure you have used parallel structure in lists or series of words, infinitives, prepositional phrases, or clauses.

My Notes

LEARNING STRATEGIES:

Note-taking, Chunking the Text, Close Reading, Marking the Text

My Notes

GRAMMAR & USAGE

Dangling Modifiers

A phrase that modifies the wrong word is called a **dangling modifier**. Look at these examples:

Dangling: The two students talked quietly in the **corner with cell phones**. (It sounds like the corner has the cell phones.)

Correct: The two **students with cell phones** talked quietly in the corner. (The students have the cell phones.)

Learning Targets

- Analyze and identify the components of an introductory and a concluding paragraph in an argumentative essay.

Preview

In this activity, you will read a student essay about using technology. You will closely examine how the student introduces and concludes the essay.

Setting a Purpose for Reading

- As you read the student essay, underline the reasons presented for why too much screen time is a problem.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a star next to any words you notice that signal a transition in the text.

Student Essay

Screen Time?

1 How does screen time really affect you and others you know? Does the new technology make life better? The answer is no, screen time affects youth in a negative way. Imagine a future world without teenagers, instead, as people in the United Kingdom like to call it, screenagers — kids that have a variety of mental and physical illnesses and are no longer capable of doing some of the jobs that are most important to our society. Because spending too many hours in front of any kind of screen, even a phone, can become addictive, spark psychological difficulties, and cause lower grades in school, screen time for youth should be limited to two hours a day or less.

2 Screen addiction is a serious problem in our society. A study conducted by the “Kaiser Family Foundation” states that nearly every kid in the U.S. uses an electronic device almost every second outside of school. Kids ages eight to eighteen spend an average time of seven and one half hours a day. That’s over 53 hours a week which is way too much considering that the recommended time per day is two hours. An experiment on kids who got all their screens withdrawn had positive outcomes. The kids seemed calmer, fought less often, and slept better. A lot of kids feel like the overuse of screens has no effect on them, but it actually does, they just don’t notice it at all. In addition, in a survey of youth ages eight to eighteen, nearly one in four kids felt addicted to screens. Preventing the over-use of screens could prevent addiction and the failure of a whole society.



3 Something else the overuse of screens causes is psychological difficulties such as hyperactivity, emotional and conduct problems, as well as difficulties with peers. A survey by the Chiba University says that 25,000 people that spend most of their time in front of a screen feel depressed. The cause of this is not necessarily looking at the screen, but much rather the addiction, not knowing when to stop, and being isolated from others. Depression is a severe illness which causes lots of deaths. In addition, the hyperactivity caused by the screen addiction causes an unhealthy diet and might lead to other dangerous diseases. All these psychological and physical problems caused by one screen, it's really not worth it.

4 Finally, using screens too much may cause a decrease in grades at school. It is proven that adolescents who watch three or more hours of television a day are at especially high risk for poor homework completion, negative attitudes toward school, poor grades, and long-term academic failure. This might result in a bad future with a bad job or no job at all. This mainly happens because of the lack of enthusiasm towards school and the time spent using a screen instead of studying. In addition, the content of some TV shows out there don't necessarily make you smarter, in fact, some of them make you dumber. Considering this, you should think about how every hour you watch TV instead of studying makes it harder to have a promising future.

5 In conclusion, decreasing screen time below two hours a day could prevent youth from having a bad life. Reduced screen time helps you in school, helps you have a healthier diet, be more physical, and tends to get you more engaged in activities. The end of our world will most likely not be caused by a bunch of earthquakes and tsunamis as shown in the movie "2012"; it is going to be our young generation wasting away in front of screens. So, go home, unplug your screen, and save our future society. The results will be much better than some TV Show.

Second Read

- Reread the student essay to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Which sentence in the introduction presents the student's central claim?

2. **Key Ideas and Details:** What are some examples the writer provides of evidence for her claim?

My Notes

To Introduce and Conclude

My Notes

3. **Craft and Structure:** Look again at the main claim and the main ideas in each paragraph. How does the student structure her ideas?

4. **Craft and Structure:** Analyze the author's word choices. Is the style consistently formal? Highlight text that helps you answer the question.

Working from the Text

5. Look again at the introduction and conclusion of the essay.

- What does the speaker do to introduce the argument?
- What does the speaker do to conclude the argument?
- How effective are the introduction and conclusion to this essay?
Explain your answer.

Argument Writing Prompt

Create an outline and then generate ideas for a potential introduction and conclusion to your class-constructed body paragraph. Use the sample essay as a model for beginning and ending your essay. Be sure to:

- Introduce your claim in an introduction.
- Include a hook, a connection between the hook and the claim, and the claim.
- Provide a conclusion that supports your argument. (Why does the claim that you made matter? What should the audience do, based on your claim?)



Independent Reading Checkpoint

You have read a variety of sources relating to your topic. Which information supports your claim? Which information counters your claim? How can you use this information to strengthen your argument? Record your ideas in your Independent Reading Log.

Language Checkpoint: Placing Modifiers

LC 2.15

Learning Targets

- Identify phrases within a sentence, recognizing and correcting misplaced and dangling modifiers.
- Understand how to place modifiers for clarity and meaning when writing.

Placing Modifiers

Words, phrases, or clauses that add information to a sentence are called modifiers. Modifiers can be used as adjectives (describing a noun) or adverbs (describing a verb, an adjective, or another adverb).

Example: Eva played the game that had been given to her by her mother.

The underlined words are a clause that gives us extra information about the game. Notice that the modifier is placed right after the noun it is describing. Placing a modifier close to the word it is describing helps make the meaning clear.

Example: During the band concert, the flute player was on her phone with the pink hair.

In this sentence it sounds as if the phone has pink hair, so *with the pink* hair should be moved next to the word it modifies, *player*.

Improved: During the band concert, the flute player with the pink hair was on her phone.

Before you can move modifiers to appropriate positions within sentences, you must be able to identify modifiers.

1. Underline phrases that are used as modifiers in the following sentences.

- A. Shannon showed us a phone case that is purple.
- B. Jogging by, Felix spotted a phone.
- C. After setting her laptop down, Marie left the room.
- D. "I can't hear you," said the customer wearing headphones.

2. Now highlight the word each phrase is modifying.

Misplaced Modifiers

Positioning modifiers near the words they modify helps make writing clear. A misplaced modifier is a modifier that is not near the word it modifies.

Example: Stephon took off his jacket, sat on the couch, and started the movie, which was soggy from the rain.

In this sentence, Stephon's movie wasn't soggy from the rain. His jacket was. Because this is not essential information, the clause should also be surrounded by commas. **Stephon took off his jacket, which was soggy from the rain, sat on the couch, and started the movie.**

My Notes

Language Checkpoint: Placing Modifiers

My Notes

3. Read the following sentences and underline the misplaced modifiers.
4. Revise the sentences so the modifiers are correctly placed.

Before Revision	After Revision
My sister tracks my TV time and lets me watch only one hour a day <u>in charge while mom's at work</u> .	My sister, in charge while mom's at work, tracks my TV time and lets me watch only one hour a day.
The Key Club had a phone drive to collect old phones and recycle them at school.	
Flora played a song that Taylor Swift wrote for her recital.	
During his job interview, the alarm would not stop beeping on Dione's phone.	

5. Choose one sentence from the exercise above and explain how you knew where the misplaced modifier was and why you revised it the way you did.

Dangling Modifiers

Another common error writers make is the dangling modifier. A dangling modifier occurs when a word, phrase, or clause has nothing to modify. The information that is missing from the sentence should be added.

Example: While watching a movie, our pipes broke.

This wording says that *pipes* were watching a movie. The words “While watching a movie” have nothing to connect with because the “who” is left out. Who is watching? To revise the sentence, just add what is missing.

Improved: While **we** were watching a movie, our pipes broke.

The word “we” explains who is watching a movie.

6. **Quickwrite:** Why do you think some writers make the mistake of using dangling modifiers?

7. Revise the following sentences to correct the dangling modifiers. You may add words to the sentences.

Before Revision	After Revision
After texting her friends, the plans were moved back to Saturday evening.	
Before moving to college, the computer was replaced.	
Angry, the foot smashed through the TV while playing the video game.	
With a desperate groan, the phone was heaved into the air after receiving the bad news.	

Revising

Read the following personal narrative. Work with a partner to correct the four misplaced or dangling modifiers in the paragraph. First, find and underline the misplaced or dangling modifiers. Then, rewrite unclear sentences, moving misplaced modifiers to better locations or adding missing information to correct dangling modifiers.

When my mom first gave me my cell phone, I thought it would be a fun distraction for playing games when I was bored and keeping in touch with my friends when I wasn't at school. Carried around like a piece of treasure from King Tut's tomb, I found myself often checking for text messages and Instagram posts from my friends. But what began as a fun way to keep connected quickly escalated until I found myself in need of a full-blown "technology intervention." Sleek and shiny, I slept with my phone, ate with my phone, and went to the bathroom with my phone. It was like the best friend I'd never had. Inseparable, every minute was spent together. Eventually, I found myself having to check my phone every two minutes throughout my day. I didn't realize this, of course. That was one of the things I learned later. I began hearing my phone ring when it hadn't, and I would often think I had felt it vibrate with a message when there was no message there. This didn't worry me though, because all my friends were doing the very same thing. One day I forgot to charge the battery the night before. Breaking down emotionally, my phone was about to die. I actually had a panic attack over a phone—not because my dog died, or my mom was in an accident, or anything else you could think of that would cause a kid to freak out. It was a phone—a piece of plastic.

My Notes

Language Checkpoint: Placing Modifiers

My Notes

Check Your Understanding

Imagine that you are a teacher and you have to explain to your class what is wrong with the following sentence: **Seeing the sun come out, the TV was turned off.**

What is the problem? _____

How can you fix it? _____

Write the revised sentence. _____

Share with a partner what you would say about the problem and how to fix it.

Practice

Write three sentences that include the information listed. Make sure not to create any misplaced or dangling modifiers.

[1] Write a sentence about what happened when you got home from school yesterday. Begin your sentence with the word *when*.

[2] Write a sentence about what happened after someone surprised you. Begin your sentence with the word *after*.

[3] Write a sentence that includes the phrase *at the store*.

ASSIGNMENT

Your assignment is to write an argumentative essay that states and supports a claim about an issue of importance to you.

Planning and Prewriting: Take time to make a plan for generating ideas and research questions.

- What prewriting strategies (such as freewriting or webbing) can you use to select and explore a timely and relevant issue that interests you?
- How will you draft a claim that states your position?
- What questions will guide your research?

Researching: Gather information from a variety of credible sources.

- What strategies can you use (such as KWHL or SOAPSTone) to guide your research and evaluate sources?
- How will you take notes by summarizing, paraphrasing, quoting, responding, and recording bibliographic information?
- Will you use a research log (see Activity 2.14) to record your research and sources?

Drafting: Write an argumentative essay that is appropriate for your task, purpose, and audience.

- How will you select the best reasons and evidence from your research?
- What strategies can you use (such as outlining) to organize your draft?
- Who is the audience, and what would be an appropriate tone and style for this audience?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas into your draft?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing for Publication: Confirm your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?

Reflection

You have used and been introduced to a number of strategies for constructing a well-reasoned and researched argumentative essay. Which strategies were most effective in helping you to write an effective argument, and how did you use them?

Writing an Argumentative Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The argument</p> <ul style="list-style-type: none"> skillfully presents a claim and provides appropriate background and a clear explanation of the issue supports claims and acknowledges counterclaims with logical, convincing reasoning and evidence, as well as skillful use of rhetorical devices concludes by reinforcing the claim and evidence. 	<p>The argument</p> <ul style="list-style-type: none"> supports a claim that is clearly presented with appropriate background details develops claims and counterclaims fairly and uses valid reasoning, relevant evidence, and a variety of rhetorical devices concludes by revisiting the main points and reinforcing the claim. 	<p>The argument</p> <ul style="list-style-type: none"> presents a claim that is vague or unclear and does not adequately explain the issue or provide background details presents reasons and evidence that may not logically support the claim or come from credible sources concludes by listing the main points of the thesis. 	<p>The argument</p> <ul style="list-style-type: none"> states an unclear claim and does not explain the issue or provide background details presents few if any relevant reasons and evidence to support the claim includes reasons that are not relevant or sufficient for the evidence concludes without restating the claim.
Structure	<p>The argument</p> <ul style="list-style-type: none"> follows a clear structure with a logical progression of ideas that establish relationships between the essential elements of an argument links main points with effective transitions that establish coherence. 	<p>The argument</p> <ul style="list-style-type: none"> establishes clear relationships between the essential elements of an argument uses transitions to link the major sections of the essay and create coherence. 	<p>The argument</p> <ul style="list-style-type: none"> demonstrates an awkward progression of ideas, but the reader can understand them uses some elements of hook, claim, evidence, and conclusion spends too much time on some irrelevant details and uses few transitions. 	<p>The argument</p> <ul style="list-style-type: none"> does not follow a logical organization includes some details and elements of an argument, but the writing lacks clear direction and uses no transitions to help readers follow the line of thought.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> uses precise diction deliberately chosen to inform or to explain the topic uses a variety of sentence structures to enhance the explanation demonstrates technical command of conventions of standard English. 	<p>The essay</p> <ul style="list-style-type: none"> uses appropriate diction for the information or explanation uses a variety of sentence structures demonstrates general command of conventions; minor errors do not interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> uses informal diction that is inappropriate at times for the information or explanation shows little or no variety in sentence structure demonstrates limited command of conventions; errors interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> uses informal diction that is inappropriate for the purpose shows no variety in sentence structure demonstrates limited command of conventions; errors interfere with meaning.



Visual Prompt: Both sports and academics are valued by society, but sports seem to get more attention. Should academic achievement be as important as or more important than athletic achievement? Can sports participation help prepare you for future success?

Choices and Consequences

Unit Overview

How do the choices you make now shape your future self? In this unit, you will explore how decisions can have far-reaching consequences that determine your character, values, and contribution to society. You will read a novel that focuses on one young man's emerging realizations about how his personal history continues to affect his relationships

with his friends, teammates, family, and school. You will analyze the choices made by different literary characters and write an essay about the consequences. Also, you will apply your understanding of choices and consequences to a research presentation about a historical figure or world leader who made inspiring choices that helped shape our world.

GOALS:

- To use textual evidence to support analysis and inferences
- To write a literary analysis essay
- To evaluate, analyze, and synthesize a variety of informational texts
- To create and present a biographical research project

ACADEMIC VOCABULARY

subordinate
perspective
interpret

Literary Terms

imagery
motif
mood
flashback
foreshadowing
allusion

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Previewing the Unit

LEARNING STRATEGIES:

QHT, Marking the Text,
Skimming/Scanning

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

In prior units, you have read narratives and other fictional stories, as well as articles and informational texts. Learning to write an argument gave you experience in identifying claims and using evidence from texts to support a claim. In this unit, you will read the novel *Tangerine*. After reading the novel, you will write a literary analysis essay in which you will analyze the novel's characters, setting, and actions and cite evidence from the novel to support your analysis.

Essential Questions

Based on your current knowledge, write your answers to these questions.

1. What is the relationship between choices and consequences?

2. What makes a great leader?

Vocabulary Development

Go back to the Contents page and look at the Academic Vocabulary and Literary Terms for the unit. Use a QHT or other vocabulary strategy to determine which terms you know and which you need to learn more about.

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing a Literary Analysis Essay.

Write a multiparagraph literary analysis essay in response to the following prompt (or another provided by your teacher): In Edward Bloor's novel *Tangerine*, how did one character's choices and the consequences of those choices affect the development of the main character?

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.



INDEPENDENT READING LINK

Read and Respond

As you read, think like a writer by noticing the way writers create characters, construct plots, use details to create a setting, include transitions to move the story forward and indicate a change of time and place, and use dialogue to enhance the reader's understanding. Use your Reader/Writer Notebook to respond to any questions, comments, or reactions you might have to your reading. Your teacher may ask questions about your text, and making notes in your Reader/Writer Notebook will help you answer them.

Learning Targets

- Write a narrative paragraph using vivid imagery in response to a sensory experience.
 - Make inferences and predictions about a novel based on the images and text on its cover.
1. Examine the tangerine your teacher has given you. Take notes about it using sensory details to create **imagery**.

Appearance:

Smell:

Feel:

Taste:

2. Similes and metaphors are common types of figurative language. You can use them to create vivid imagery. Review your notes above, and then write a simile and a metaphor about a tangerine. Use the following sentence starters.

Peeling a tangerine is like ...

Peeling a tangerine is ...

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Predicting

Literary Terms

Imagery is the use of descriptive or figurative language to create word pictures.

My Notes

Narrative Writing Prompt

Write a narrative paragraph describing the experience of examining a tangerine. Be sure to:

- Start with a topic sentence that uses figurative language.
- Use imagery (description and figurative language) for supporting detail.
- Include vivid imagery that appeals to multiple senses (e.g., sight, smell, touch, taste).
- Check to make sure you have used correct word order when including modifiers, such as adjectives and adverbs, in your sentences.

Peeling a *Tangerine*

My Notes

3. Examine carefully the design, color, images, and text on the front and back cover of the novel *Tangerine*. Take notes on the graphic organizer.

Front Cover Color and Images	Text and Title on Front Cover
Back Cover Color and Images	Text and Title on Back Cover
Questions and Comments	Inferences and Predictions

Literary Terms

A **motif** is a recurring element, image, or idea that has symbolic significance in a work of literature. A novel with the title *Tangerine* might make use of tangerine-related imagery many times and in different ways.

4. **Group Discussion:** Which aspect of the book cover helped you make predictions and inferences — the images or the text? Which generated more questions and comments? Which is more important in terms of marketing or selling the book to an audience? Based on the imagery of the cover, predict what some of the **motifs** of the novel might be.

Check Your Understanding

Compare and contrast examining an actual tangerine with examining the book cover of *Tangerine*. How were these experiences similar and different?

Learning Targets

- Record textual evidence from a novel and respond with questions, connections, predictions, and inferences about the text.
- Write, discuss, and evaluate levels of questions about the text with peers.

Novel Study

In this activity, you will learn how to take notes about your novel in a double-entry journal and how to ask yourself questions about what you're reading.

- Quickwrite:** Can human beings choose not to remember? When and why might a person make a choice to forget?

As you read *Tangerine*, you will take notes in a double-entry journal. Copy or summarize passages from the book on the left side (textual evidence) and write your response to each passage on the right side (commentary). Draw a horizontal line under each entry. For reference, record the page number of each quote.

Responses could include the following:

- Questions** about things you don't understand
- Details** about characters or plot events
- Connections** you make to real life or other texts
- Predictions** (guesses) about how characters will react to events
- Inferences** (logical conclusions) about why characters are saying or doing things

Consider this example from the first lines of *Tangerine*.

Textual Evidence	Page #	Commentary
"The house looked strange. It was completely empty now ..."	1	<p>Inference: I think Paul's family is moving out of their house.</p> <p>Question: Where is he moving?</p> <p>Connection: My classroom looks like this after the last day of school.</p>

LEARNING STRATEGIES:

Quickwrite, Think-Pair-Share, Note-taking, Questioning the Text

GRAMMAR & USAGE Citing Literature

When analyzing literature, do not use the first-person "I." Instead, use the characters' names or third-person pronouns such as "he" or "she." For example, "Where is Paul moving? Why is he leaving?"

In addition, when discussing or writing about literature, use the present tense because the characters and events of a story are described in present tense. For example, "I wonder why Paul's family is moving?"

My Notes

Reading the Novel *Tangerine*

My Notes

2. Below, you will find a page of a blank double-entry journal form to use as you read and discuss the prologue together as a class. Try to use a variety of responses (question, detail, connection, prediction, inference).

Title of Novel:		
Author:		
Textual Evidence	Page	Commentary

You will use several double-entry journal pages as you read *Tangerine*. Follow your teacher's directions to create double-entry journal pages in your Reader/Writer Notebook for taking notes on the novel.

3. As you read, consider these questions:

- What is the socioeconomic status of the family?
- Does Paul's mother understand him?
- When Paul says, "Good work, Mom," what tone is he using? Demonstrate the tone in his voice and explain your interpretation.
- What is Paul's relationship to his family?

Use your notes to provide evidence in support of your answers to these questions.

Introducing the Strategy: Questioning the Text

A strategy for thinking actively and interpretively about your reading is to ask questions. As you read any text, you can ask questions that aid your understanding with different levels of ideas.

- **Literal questions** (Level 1): You can answer questions on the literal level by looking to the text directly.
Example: What kind of car does Mrs. Fisher drive?
- **Interpretive questions** (Level 2): You cannot find answers to interpretive questions directly in the text; however, textual evidence points to and supports your answers.
Example: What emotions does Paul feel as he remembers the incident with the mailbox?
- **Universal questions** (Level 3): These questions go beyond the text. They require you to think about the larger issues or ideas raised by a text.
Example: Is it possible that people who are visually impaired can see some things more clearly than people who can see perfectly?

4. Write three questions, one of each type, about the prologue to *Tangerine*.

Literal:

Interpretive:

Universal:

5. **Collaborative Discussion:** Remember to follow group norms about discussions, speaking clearly, listening carefully, and allowing each person a turn to question and respond.

Share your levels of questions with a small group of peers and ask them to respond to each. After all group members have shared and responded to one another's three questions, discuss how the questions and responses helped each of you come to a new understanding. Which questions were the easiest to answer, and which were the most difficult? Which questions led to the most interesting and informative discussions?



WORD CONNECTIONS

Roots and Affixes

The word *literal* contains the root *liter* from the Latin word *littera*, meaning “letter.” This root also appears in *literacy*, *literature*, and *alliteration*.

Interpretive contains the root *interpret*, which means “to come to an understanding.”

Universal contains the Latin prefix *uni-*, meaning “one,” and the root *ver*, meaning “turn.” The root *ver* appears in *reverse*, *adversary*, *introvert*, *vertigo*, and *conversation*.

The suffix *-al* indicates an adjective.

My Notes

[illegible]

There's a New Kid in Town

LEARNING STRATEGIES:

Skimming/Scanning,
Note-taking, Predicting,
Visualizing

Literary Terms

Mood is the overall feeling or emotion of a story. A story's mood can be described with an adjective, such as *sinister*, *mournful*, *angry*, or *playful*. Many elements of a story contribute to the mood, including the setting, the characters' words and feelings, and the use of imagery and figurative language.

My Notes

Learning Targets

- Analyze how the novel's setting contributes to mood or atmosphere.
- Analyze textual evidence about choices and consequences, and record commentary in a double-entry journal.
- Write and revise a literary analysis paragraph that uses textual evidence and subordinate clauses.

Novel Study

In this activity, you will reflect on the setting and mood in the novel *Tangerine*.

1. **Skim** the first few journal entries in Part 1 of *Tangerine* (August 18–19), looking for details about Paul's new neighborhood. List as many as you can.
2. **Visualize and sketch** a map of the neighborhood in Lake Windsor Downs. Give attention to color, structures, and other details that create this setting. The setting helps create the **mood** and atmosphere of the novel. What specific details about the setting seem most important?

Check Your Understanding

In your Reader/Writer notebook, list three specific examples of sentences that set the mood in Part 1 of *Tangerine*.

3. In *Tangerine*, as in real life, people make decisions that carry consequences. Some consequences are obvious right away, while others are not apparent until some time has passed. As you read the novel, use your double-entry journal to keep a record of the choices made by Paul, his parents, and other characters. For some of the choices, you will be able to fill in the consequences and the impact on Paul right away. For other choices, you may not know a consequence or its impact on Paul until you have read more of the novel.

Textual Evidence of a Choice Made by a Character	Page	Commentary on the Consequences of That Choice and the Possible Impact on Paul
Paul's mother calls the fire department about the smoke	13	Paul's mother and Paul learn about muck fires, and Paul begins to see that his new community has problems.

Continue to take notes in your double-entry journal as you read Part 1 of *Tangerine* by recording textual evidence of choices and making predictions and inferences about possible consequences.

My Notes

There's a New Kid in Town

GRAMMAR & USAGE Direct Quotations

Writers use direct quotations in more than one way. Direct quotations can tell readers who is speaking. In a literary analysis, direct quotations can show that some language from the text has been taken directly from another text or source. Direct quotations always appear inside quotation marks.

Writers can also paraphrase another person's thoughts or speech. This type of writing does not use quotation marks.

As you read the literary analysis on this page, notice the author's use of direct quotations to indicate language that is from another text or source.

4. Mark the text of the following literary analysis paragraph as follows:

- Underline the topic sentence that states the main idea.
- Highlight textual evidence.
- Put an asterisk at the start of any sentence that provides commentary.

Mrs. Fisher's decision to call the fire department affects Paul's initial impression of his new community. Paul notices smoke the first morning he wakes up in the house on Lake Windsor Downs. He writes, "The air had a gray tint to it, and a damp, foul smell like an ashtray. *Smoke*, I thought. *Something around here is on fire.*" When he tells his mother, Mrs. Fisher immediately panics and calls the fire department. After the volunteer fire department representative explains to her that there's nothing she can do to stop the muck fires, she "stares at him in disbelief." Paul realizes that his parents don't know all that much about their new home, and he begins to suspect that everything is not as perfect as they would like him to believe.

Writing to Sources: Explanatory Text

On a separate page, write a literary analysis paragraph about another choice that a character made in the novel. Be sure to:

- Write a topic sentence that states the main idea.
- Use textual evidence, with quotation marks around direct quotes.
- Provide commentary about the consequences of that choice for Paul.

ACADEMIC VOCABULARY

The word **subordinate** has many meanings. A *subordinate* is a person of lower rank. To *subordinate* is to make something less important. Used as an adjective, *subordinate* describes a relationship in which something is less important than or lower than another thing.

Language and Writer's Craft: Writing and Revising with Subordinate Clauses

A **subordinate clause**, or **dependent clause**, is a group of words that includes both a subject and a verb. However, it cannot stand alone as a sentence because it does not contain a complete thought. **Subordinating conjunctions** introduce subordinate clauses.

Subordinate clauses and the subordinating conjunctions that introduce them allow a writer to show the relationship between ideas in a sentence. A subordinate clause is "lower in rank" than an independent clause because the idea in the subordinate clause is less important.

One common form of a subordinate clause is the **adverbial clause**. An adverbial clause acts like an adverb; it modifies a verb, an adjective, or another adverb. Its purpose is to further define a time, condition, cause and effect, or contrast expressed in the sentence. In other words, it tells more about *who*, *what*, *when*, or *why* in a sentence.

Common subordinating conjunctions include:

<i>after</i>	<i>although</i>	<i>if</i>	<i>when</i>	<i>though</i>	<i>because</i>
<i>unless</i>	<i>whenever</i>	<i>since</i>	<i>before</i>	<i>until</i>	<i>while</i>

My Notes

Like Mother, Like Son?

LEARNING STRATEGIES:

Close Reading, Graphic Organizer, Drafting

My Notes

Literary Terms

A **flashback** is an interruption in the sequence of events to relate events that occurred in the past.

Learning Targets

- Analyze an author's use of flashback, foreshadowing, and characterization and provide support of your analysis with textual evidence.
- Analyze in writing how the author develops and contrasts characters' points of view.

Novel Study

In this activity, you will consider the author's use of flashback, foreshadowing, and characterization in *Tangerine*.

Flashback

1. *Tangerine* is a text that uses **flashbacks**. Conduct a close reading of Paul's entry for Monday, August 28. How does the author let you know that what you are about to read is a flashback? Make notes in the graphic organizer below.

Flashbacks in *Tangerine*

Signal	Notes

Literary Terms

Foreshadowing is the use of clues to hint at events that will occur later in the plot.

Evidence of foreshadowing in <i>Tangerine</i>	Inference about what is being foreshadowed in <i>Tangerine</i>

Check Your Understanding

My Notes

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Like Mother, Like Son?

Characterization

3. Characterization is the way an author reveals what the characters are like. Many authors prefer to do this indirectly, through the characters' own words, appearance, thoughts, and actions. Take notes about the ways the author reveals details about the characters of Paul and Mrs. Fisher.

Elements of Characterization	Paul Fisher	Mrs. Fisher
Actions		
Appearance		
Thoughts		
What the Character Says		
What Others Say About the Character		

4. The author has given Paul a certain set of character traits. Write a summary statement about Paul's character and how you think he will confront any conflicts that you predict will occur in the novel.

Explanatory Writing Prompt

Write an explanation of how Paul Fisher is similar to and different from his mother, Mrs. Fisher, based on the details you wrote in the chart on the previous page. Tell how the author's characterizations helped create mental images of the characters in your mind as you read.

- Start with a topic sentence of comparison.
- Cite evidence—details, examples, quotations—from the text to support your ideas.
- Include details about the characters' differences and similarities.

My Notes

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Sharing and Responding

My Notes

Learning Targets

- Write a literary analysis paragraph about the motif of sibling relationships and provide support with textual evidence.
- Identify and apply the organizing elements of a compare-and-contrast essay.

Novel Study

In this activity, you will write a compare-and-contrast essay about the brothers in *Tangerine* based on details you notice in your reading.

1. Family relationships are important in *Tangerine*, especially relationships between brothers and the idea of brotherhood. Find one interesting quote from the novel about brothers. With a partner, discuss how it relates to the motif of brotherhood in the novel.
2. After reading or rereading the entries for September 5–6, use the graphic organizer below to record and discuss the ways the Costello and Fisher brothers relate to each other.

<p>Joey's Relationship with Mike</p>	<p>Mike's Relationship with Joey</p>
<p>Paul's Relationship with Erik</p>	<p>Erik's Relationship with Paul</p>

3. With a small group, share your notes and respond to your group members' opinions about the relationships of the Costello and Fisher brothers. Then write one sentence describing each relationship.

Relationship of the Costello brothers:

Relationship of the Fisher brothers:

4. Work with your partner or small group to write a thesis statement comparing the Costello brothers' relationship to the Fisher brothers' relationship. Use a subordinate adverbial clause to show which of the two relationships you think is better or more important.

My Notes

Writing to Sources: Explanatory Text

With your writing group, write a literary analysis paragraph about one of the sibling relationships (Costello or Fisher brothers). Half the group should write about the Costellos and the other half about the Fishers. Be sure to:

- Use one of the sentences from Step 3 as a topic sentence.
- Provide supporting detail from the novel as textual evidence and write commentary.
- Use transition words and subordinate clauses.

Before you read the two drafts, get sets of four different colored pencils, one set for each member of your group. Choose a color code and fill in the blanks below.

_____ (1st color): topic sentence
 _____ (2nd color): textual evidence
 _____ (3rd color): commentary
 _____ (4th color): transitions

Mark one another's drafts by underlining according to your color key.

Review the markings made on each draft. What do the text markings tell you about your own writing? Are you missing any key elements of the literary analysis paragraph? Use the information to revise and improve your writing.

GRAMMAR & USAGE Punctuating Transitions

When you use a transition at the beginning of a sentence, follow it with a comma. When you use a transition to connect two complete thoughts, precede the transition with a semicolon and follow it with a comma. Notice how these sentences use transitions to indicate a contrast between the Fisher and Costello brothers.

- Unlike the Costellos, the Fisher brothers loathe one another.
- The Costello brothers are great friends; in contrast, the Fisher brothers are like enemies.

Oh, Brother!

My Notes

With your writing group, you have created a thesis statement and two support paragraphs that you could use for a compare-and-contrast literary analysis essay. You still need an introduction and a conclusion to have a complete essay.

5. With your class, brainstorm the key elements of an effective introduction to a literary analysis essay.

6. Next, brainstorm the key elements of an effective conclusion to a literary analysis essay.

7. Write either an introduction or conclusion for your essay while your partner or half of your small group writes the other. Share drafts and respond by marking each other's drafts for the key elements of effective introductions and conclusions that you identified above.

8. Compare-and-contrast essays use special transition words to help create internal and external coherence. Revise your draft to add precise transition words that will help your reader follow as you move from one idea to another.

Transitions to use when comparing: *also, alike, both, in the same way, likewise, similarly*

Transitions to use when contrasting: *but, different, however, in contrast, instead, on the other hand, unlike, yet*

9. **Final Draft:** Following your teacher's guidelines, use technology to produce and publish a final draft of your co-constructed essay in collaboration with your partner or small group. As you collaborate, eliminate unnecessary wordiness and repetition. With your class, brainstorm ways that you could use technology to share and respond as a class to the other groups' essays.



INDEPENDENT READING LINK

Read and Research

Extend your understanding of the motif of brotherhood in *Tangerine* by doing some research about sibling relationships. Look up print and online sources that explain why some sets of siblings get along and others do not. Or use your research to find another fictional story about brothers (or sisters) who have relationships similar to or different from those in *Tangerine*. Describe your findings by writing one or two paragraphs in your Independent Reading Log.

Learning Targets

- Compare and contrast a fictional account of a disastrous event with a nonfiction account, with a focus on the perspectives of the narrator and author.
- Analyze the author’s point of view and purpose in a nonfiction text.

Preview

In this activity, you will read “A Stunning Tale of Escape Traps Its Hero in Replay” and think about its author’s **perspective** and purpose.

Setting a Purpose for Reading

- As you read the news article, underline words and phrases that reveal how the author feels about Jan Demczur.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Mark the text for details that identify the 5Ws and an H: Who, What, When, Where, Why, and How.

ABOUT THE AUTHOR

Harry Bruinius is a journalist, an award-winning author, and a teacher. He grew up in Chicago and then moved to New York City to become a writer.

News Article

A stunning tale of escape traps its hero in replay

by Harry Bruinius

1 JERSEY CITY, N.J. Sunlight seeps through the translucent curtains on his living room window, making the lacquered *matrioshka* dolls on the wall case gleam. Sitting on the sofa, Jan Demczur leafs through a thick binder of news clippings about his heroic Sept. 11 escape, still in a daze at the story they tell.

2 He stays home often now, speaking more Ukrainian than English, a language still difficult for him. When he does venture out, he’s sometimes overcome with a sense of fear, his head dizzy and heavy, like a big ball of lead. It’s been almost a year, but Mr. Demczur has still not returned to his job as one of the workers who wash the endless sheets of glass stacked to the sky in Manhattan.

3 It’s become a safe new routine, sitting here amid pillows adorned with his wife’s cross stitchings, telling how he survived. His ordeal was compelling — he was trapped in an elevator with five others after the first plane struck Tower 1, and barely escaped by clawing through the walls with only his squeegee — and media from around the world have since flocked to him, reporting his story of survival, and the tiny tool that saved him.

LEARNING STRATEGIES:

Think-Pair-Share,
Note-taking, Summarizing

ACADEMIC VOCABULARY

The word **perspective** can have different meanings, depending on how it is used. For example, in art *perspective* refers to how objects are painted on a flat surface to show depth and distance. When referring to point of view in a piece of writing, *perspective* describes one’s opinion or outlook about a topic.

My Notes

September 11 Perspectives

My Notes

mirth: joy, merriment

GRAMMAR & USAGE Conjunctions

Conjunctions join words or groups of words that perform the same function in a sentence. When you join two sentences with a coordinating conjunction, use a comma before the coordinating conjunction. To achieve a formal style, as in academic writing, avoid beginning sentences with coordinating conjunctions.

Notice the coordinating conjunction in this sentence from the news article:

Demczur had them pan the smoke and dust-filled hallways on the third floor with their flashlights, and he spotted an exit to another stairwell.

4 Before, he'd wake up at 4:45 a.m., five days a week, jump on the train to the city, and do his job. Like the thousands of lunch-pail workers who pass each day through the tunnels to the island, Demczur wasn't part of the Manhattan clichés: the vaunting ambition, the ceaseless pace, the glare of art and commerce. Instead, like the steel frames within a skyscraper's facade, he was one of the people behind the city's glamour, those who built, maintained, and ultimately removed piece-by-piece the twisted wreckage of the World Trade Center.

5 "Window cleaners have been much like the glass they clean: transparent," says Richard Fabry, publisher of an industry magazine.

6 But Jan Demczur [pronounced John DEMshur] was never a guy to seek attention. Small and demure, he spoke little, and except for occasional **mirth** in his pale blue eyes, he revealed few emotions.

7 Content with a predictable routine, he rarely missed a day at work, was honest and industrious, paid his mortgage, and spent time with his wife and kids. His Jersey City house, which had a view of the Twin Towers, was just minutes from the PATH train that took him straight to the sprawling Trade Center, a place he liked to call his second home.

8 That Tuesday, he punched in at 6 a.m. and spent most of the morning cleaning glass doors and partitions on floors 90 to 95 in the North Tower, the impact zone. He worked through his 8 a.m. break so he could finish those top floors early otherwise he'd be there until 9. He finished at 8:20 and took the elevator down to the 43rd-floor cafeteria.

9 At about 8:45, finishing his coffee and Danish, he left the cafeteria, and dashed to make an express elevator about to run up to the 77th floor. At 8:48, as he and five others zipped up the shaft, they felt a jolt and then the building sway. The elevator dropped before the emergency brakes ground it to a halt. Later, when smoke started seeping into the car, they knew they had to try to get out.

10 Demczur quietly took charge. After they pried open the elevator doors, he saw the surface was drywall. "Does anyone have a knife?" he asked. No, nothing. So Demczur started chopping at the wall with the 18-inch blade of the squeegee. When the blade broke and fell down the shaft, he used the handle. It took over an hour, but the six men took turns scraping and poking, and finally burst through to a men's bathroom on the 50th floor. Startled firefighters guided them in different directions. Demczur went down the stairs.

11 The other tower collapsed at 9:59, when he was at the 11th floor. Soon engulfed in darkness, dust, and confusion, he put his hand on the shoulder of the stranger ahead, continuing down. Seeing him in a maintenance uniform, firefighters screamed to him, "How do we get out?" Demczur had them pan the smoke and dust-filled hallways on the third floor with their flashlights, and he spotted an exit to another stairwell. He instinctively held it open as others went through first, until a fireman grabbed him by the arm and led him out.

12 Outside, emergency workers gave him oxygen, and water to rinse his eyes. He made his way to the West Side Highway, just a few blocks away, and was finally able to see the sky. "When I look up, and see the tower

burning, I turned like ice,” Demczur recalls. “Everything was freezing in me.” Then, the antennas of Tower 1 start to teeter.

13 “I start to run. I kept looking back, saw the building banging down like a pancake.” As he ran, his eyes were burning, his head was pounding, the dust was choking him, and then his body felt numb. A few more blocks away, he noticed how beautiful the day was and, sheepishly admits he began to touch himself to see if he was really alive, like a scene from a silly cartoon.

14 Demczur couldn’t have imagined he’d tell this story to so many, or that his squeegee handle and uniform would become a part of the Smithsonian’s National Museum of American History. He’ll relive a lot of it again this week, when he attends ceremonies in New York and Washington, D.C. But by the end of the year, he hopes to be able to get back to work.

15 “It is a different kind of life. But I prefer the way it was, when people were alive,” Demczur says.



Second Read

- Reread the news article to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 1. Craft and Structure:** Identify at least three examples of figurative language and imagery in paragraphs 1–3.
 - 2. Key Ideas and Details:** What structure does the author use to organize this text — informational or narrative? How do you know? Why is this structure effective?
 - 3. Craft and Structure:** According to paragraph 4, Demczur was not a man with vaunting ambition. Based on context, what might *vaunting* mean?

GRAMMAR & USAGE

Verbs

A writer’s **verbs** determine the intensity and the precision of the content. Intense, strong verbs make a story come alive for the reader. Weak, vague verbs can often make what was originally an exciting story seem dull and boring.

Notice the strong verbs in this sentence from the news article.

As he ran, his eyes were burning, his head was pounding, the dust was choking him, and then his body felt numb.

Look for other sentences where the writer uses strong verbs, and notice how these verbs affect the narrative.

My Notes

September 11 Perspectives

WORD CONNECTIONS

Cognates

Cognates are words or phrases in different languages that share a common root. The Spanish equivalent of the English phrase *point of view* is *punto de vista*. *Punto*, like *point*, comes from Latin words that mean “a sharp point.” *View* and *vista* both derive from a Latin verb meaning “to see.” In both languages, the phrase means a position from which to observe others and, in literature, the narrator’s perspective.

My Notes

Working from the Text

4. **Quickwrite:** The novel *Tangerine* was first published in 1997. At that time, most people had no special associations with the date of September 11, which is the date of the sinkhole disaster in *Tangerine*. What are some of the connotations Americans have with that date since the events of 9/11 in 2001?
5. Review the description of the sinkhole disaster and rescue in Paul’s entry for Monday, September 11. Identify the 5Ws and an H in the description of the event.
 - Who:**
 - What:**
 - When:**
 - Where:**
 - Why:**
 - How:**
6. What similarities are there between the nonfiction article about the historical events of 9/11 and the fictional event in *Tangerine*?

7. Think about the similarities and differences between the nonfictional and fictional accounts of a disaster — 9/11 in the news article and the sinkhole in the novel. Both the news article and the novel use a narrative structure, but do they have similar or different purposes? How was the journalist’s perspective of Jans Demczur similar to or different from the author’s perspective of Paul Fisher? What details let you know? If you had not known that the article was nonfiction, could you have mistaken it for a fictional narrative, and vice versa? Why or why not?

Check Your Understanding

Quickwrite: What is Harry Bruinius’s point of view in the news article? What is his purpose for writing this narrative?

8. *Tangerine* is all told in **first-person point of view**, while most news articles are written from the perspective of **third-person point of view**. Using the graphic organizer below, record the benefits and limits of each.

Point of View	Benefits	Limits
First Person		
Third Person		

9. Collaborative Discussion

Consider the following focus question for the discussion:

How did the central character have an effect on the events described?

Write Level 2 (interpretive) questions based on the events of 9/11 as presented in the texts: the sinkhole disaster in *Tangerine* and “A Stunning Tale of Escape Traps Its Hero in Replay.” Be prepared to ask and respond to questions with your peers about these texts. Be sure that all of your questions are based on the texts and can be answered with evidence from the texts. See Activity 3.3 for a review of questioning the text.

My Notes

September 11 Perspectives



INDEPENDENT READING LINK

Read and Connect

Now that you have compared a nonfiction article about the events of 9/11 with a fictional account of a sinkhole in the novel *Tangerine*, take time to think about your Independent Reading. What connections can you make between the three texts? For example, what similarities and differences do you notice about the narrators of the texts? How about the mood or feeling created by the text? What about the central figures or characters? Write a brief paragraph about the similarities and differences you notice.

My Notes

Language and Writer's Craft: Revising with Coordinating Conjunctions

One way to structure sentences is to create compound sentences. It is easy to combine short sentences (independent clauses) by using a **coordinating conjunction**. This structure is a way of showing specific relationships among ideas. There are seven coordinating conjunctions: *for*, *and*, *not*, *but*, *or*, *yet*, and *so*. You can remember them with the acronym FANBOYS.

Read the following sentences and think about which coordinating conjunction you would use to combine them.

Old Charley Burns did not inspect the construction site.
Buildings were constructed in unsafe places.

Old Charley Burns did not inspect the construction site, so buildings were constructed in unsafe places.

Now read the following sentence from the news article and find the coordinating conjunction.

It's been almost a year, but Mr. Demczur has still not returned to his job as one of the workers who wash the endless sheets of glass stacked to the sky in Manhattan.

PRACTICE Revise your Quickwrite by combining two sentences using a coordinating conjunction.

SIFTing Through *Tangerine*

ACTIVITY
3.8

Learning Targets

- Analyze how symbol, imagery, and figurative language contribute to tone and theme in a novel.
- Revise a literary analysis paragraph to include phrases and appositives.

LEARNING STRATEGIES:

SIFT, Graphic Organizer,
Close Reading

Novel Study

In this activity, you will analyze how the literary elements in *Tangerine* contribute to its theme, and then write a literary analysis paragraph.

1. **Quickwrite:** Part 1 of *Tangerine* ends with Paul experiencing what he calls a “miracle.” What is your definition of a miracle? What “miracle” does Paul experience?

Introducing the Strategy: SIFT

SIFT is a strategy for analyzing a fictional text by examining stylistic elements, especially symbol, imagery, and figures of speech, in order to show how these elements work together to reveal tone and theme.

2. Use your glossary to define each term in the first column. In the second column, take notes as you work with your class to SIFT through “Friday, September 15.” Working with your group, apply the SIFT strategy to another chapter as your teacher directs. Record your analysis in the third column.

My Notes

Symbol		
Imagery		
Figurative Language		
Tone		
Theme		

SIFTing Through *Tangerine*

My Notes

Writing to Sources: Explanatory Text

After you have shared examples from different chapters with your class, choose one theme that you have identified from Part 1 of *Tangerine*. Write a literary analysis paragraph analyzing how literary elements such as symbol, imagery, figurative language, and tone contributed to that theme. Be sure to:

- Include a topic sentence that identifies a theme.
- Identify specific literary elements.
- Provide textual evidence in the form of quotes.

Write your paragraph below or on a separate piece of paper or in your Reader/Writer Notebook.

Language and Writer's Craft: Understanding Phrases

You have studied dependent and independent clauses and how to use them to convey complex ideas. Phrases are another important part of every sentence because they add information and detail.

A **phrase** is a small group of words that functions as a part of speech within a sentence. Phrases do not have a subject and verb. Common phrases include noun, verb, adverb, adjective, appositive, and prepositional phrases. Why are all the examples below phrases, not clauses?

smashing into the fence
before the first test
a well-known historian
after the devastation
between ignorance and intelligence
broken into thousands of pieces
her glittering smile

Prepositional phrases always begin with a preposition and end with a noun. You probably have memorized a list of common prepositions, all of which establish a relationship to a noun. Common prepositions include *in, on, to, under, near, above, by, from, around,* and *beyond*.

Examples:

There is a crawl space *under the front porch*.
Near the corner store is an empty lot.

An **appositive** is a noun or noun phrase placed near another noun to explain or identify it. Commas separate an appositive from the noun it renames.

Examples:

Eric, *Paul's older brother*, is a senior in high school.
Edward Bloor's first novel, *Tangerine*, is set in Florida.

PRACTICE Pick two sentences from your SIFT graphic organizer and rewrite them to include a prepositional phrase or an appositive.

GRAMMAR & USAGE

Appositives

An **appositive** is a noun or phrase placed near another noun to explain or identify it. For example, in the following sentence, “a sixth-grade teacher” is an appositive identifying Mrs. Harrison.

Mrs. Harrison, a sixth-grade teacher, has taught at El Rancho Middle School for 10 years.

3. Choose one sentence from your literary analysis paragraph on the previous page. Revise it to include a prepositional phrase and/or an appositive. Copy your revised sentence here and share it with a partner.

Check Your Understanding

As you continue to read the novel *Tangerine*, take notes in your double-entry journal by applying the SIFT strategy. Pay particular attention to recurring symbols, imagery, and themes that are possible motifs.

My Notes

Graphic Organizer,
Think-Pair-Share, Close Reading

My Notes

Learning Targets

- Cite textual evidence from *Tangerine* to support inferences and predictions about the novel.
- Write an informative paragraph that compares and contrasts two of the settings in *Tangerine*.

Novel Study

In this activity, you will cite details from the novel *Tangerine* to support your ideas in a compare-and-contrast paragraph.

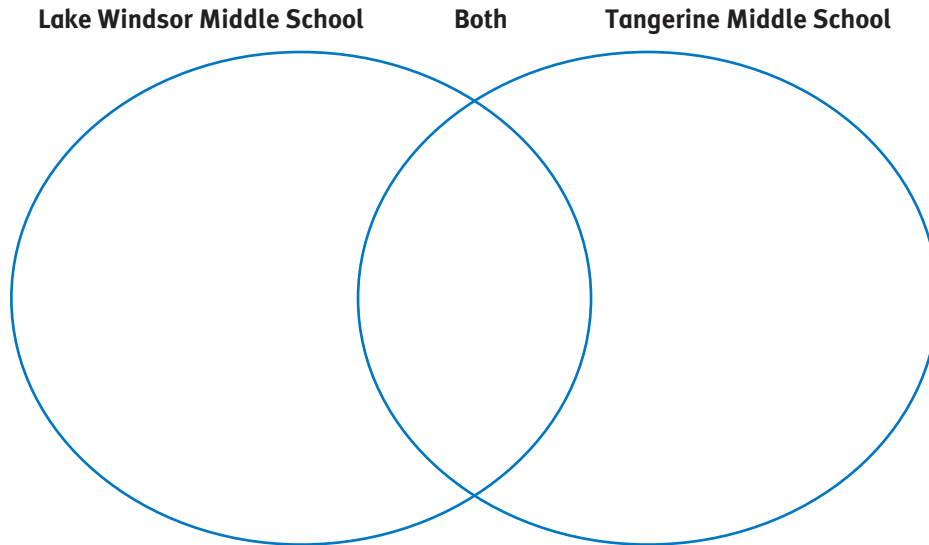
1. Take out the double-entry journal notes you created for Part 1 in your Reader/Writer Notebook. Select the entry that you think represents the most significant choice in Part 1, and copy it into the first row below. Find at least three people in your class who have recorded different choices. Take notes as they share their entries.

Textual Evidence of a Choice Made by a Character	Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul

Check Your Understanding

Consider the choice Paul made at the end of Part 1 to transfer to Tangerine Middle School. What drives Paul's choice? What does he think the consequences will be? Based on what you know from the text so far, predict possible consequences, and write them below.

- As you read the entries for "September 18 and 19," use the graphic organizer below to compare and contrast Lake Windsor Middle School and Tangerine Middle School. Write details shared by both schools in the middle space, details specific to Lake Windsor in the left space, and details specific to Tangerine in the right space.



My Notes

Same Sport, Different School

My Notes

Writing to Sources: Explanatory Text

Write a paragraph that focuses on the differences between the two schools. Think about how to structure sentences with adverbial clauses and coordinating conjunctions. Be sure to:

- Create a topic sentence about the differences.
- Cite evidence from the text, such as details and quotations, to support your ideas.
- Use transition words and a variety of sentence structures.

3. After reading the journal entries for “September 18 and 19,” reconsider Paul’s decision to transfer to Tangerine Middle School. Choose two of the consequences that you predicted as a result of this choice. Explain whether or not you think your predictions are still correct, and cite textual evidence to support your conclusions. Compare with a partner.

Prediction 1:

Correct?

Textual evidence:

Prediction 2:

Correct?

Textual evidence:

Learning Targets

- Cite textual evidence to support an interpretation of a motif in the novel *Tangerine*.
- Write an effective thesis, introduction, and conclusion for an essay about sportsmanship in *Tangerine*.

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Discussion Groups

Novel Study

In this activity, you will cite evidence from the novel to support your ideas about the motif of sportsmanship in *Tangerine*.

1. **Quickwrite:** Consider the following quotes about sportsmanship. Which one do you agree with most, and why?

“The moment of victory is much too short to live for that and nothing else.”
—*Martina Navratilova*, tennis player

“If winning isn’t everything, why do they keep score?”
—*Vince Lombardi*, football coach

“Victory isn’t defined by wins or losses. It is defined by effort. If you can truthfully say, ‘I did the best I could, I gave everything I had,’ then you’re a winner.”
—*Wolfgang Schadler*, Olympic luge competitor and coach

2. After reading the entries for “September” in Part 2 of *Tangerine*, complete the graphic organizer to evaluate the sportsmanship of different characters, providing textual evidence from the novel.

Character	Good or Bad Sport?	Textual Evidence
Paul Fisher		
Eric Fisher		
Victor Guzman		
Joey Costello		

My Notes

A Good Sport

My Notes

3. Prepare for a collaborative discussion on sportsmanship in *Tangerine*. With your class, identify the expectations for each of the following roles:

Leader:

Recorder:

Manager:

Presenter:

4. Write three questions about sportsmanship in *Tangerine* to contribute to your group discussion. Good discussion questions about literature are typically at the interpretive level of questioning (see Activity 3.3 to review levels of questions) and involve elements such as plot, setting, conflict, motifs, and characters.

5. After your small group discussion, identify one example, opinion, or insight about sportsmanship for each of the categories in the graphic organizer below. As each group's presenter shares with the class, add to your notes.

Sportsmanship in *Tangerine*

Sportsmanship in youth or school sports

6. Drawing on ideas and evidence you discussed earlier in groups, work as a class to craft and revise a thesis statement about the motif of sportsmanship in the novel *Tangerine*.

Copy it here:

Writing to Sources: Explanatory Text

Write an introduction to an essay about the motif of sportsmanship in *Tangerine*. Use one of the quotes from the Quickwrite exercise as a hook. Be sure to:

- Begin with a quote as a hook.
- **Interpret** the quote and connect it to the text.
- Cite evidence from the text and ideas from your group discussion to support your interpretation.
- End with a thesis statement that organizes the ideas.

Then use your introduction, class discussion notes, and evidence from the text to draft a conclusion to an essay about the motif of sportsmanship in the novel *Tangerine*. Be sure to:

- Begin with a restatement of the thesis. (literal)
- Evaluate the author's purpose (what you think Bloor was trying to say about sportsmanship). (interpretive)
- Restate key evidence from the text. (literal)
- Discuss the larger issues and the importance of sportsmanship in real life. (universal)

Check Your Understanding

If you were writing a literary analysis essay about the motif of sportsmanship in the novel *Tangerine*, which two characters would you use as examples of good and bad sportsmanship? What textual evidence would you provide as support?

My Notes

ACADEMIC VOCABULARY

To **interpret** is to explain the meaning of something. Thus, an *interpretation* is an explanation of meaning.

Seeing Is Believing

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer,
Discussion Groups

My Notes

Learning Targets

- Interpret literal and figurative meanings in multiple texts.
- Write a character analysis, analyzing a character in relation to a motif of the novel.

Novel Study

In this activity, you will interpret literal and figurative meanings in the novel *Tangerine* and then write a character analysis.

1. The verse below uses the imagery of sight and blindness. How is the use of this imagery similar to the use of the imagery in *Tangerine*?

Amazing grace! how sweet the sound
That sav'd a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.

2. What are the literal meanings of the imagery of sight and blindness? What are possible figurative or symbolic meanings?

Literal:

Figurative:

3. Reread the flashback at the end of Paul's entry for October 5 starting with "I stared hard into the backyard." When is Paul referring to "seeing" in a literal sense, and when do you think he is being figurative?

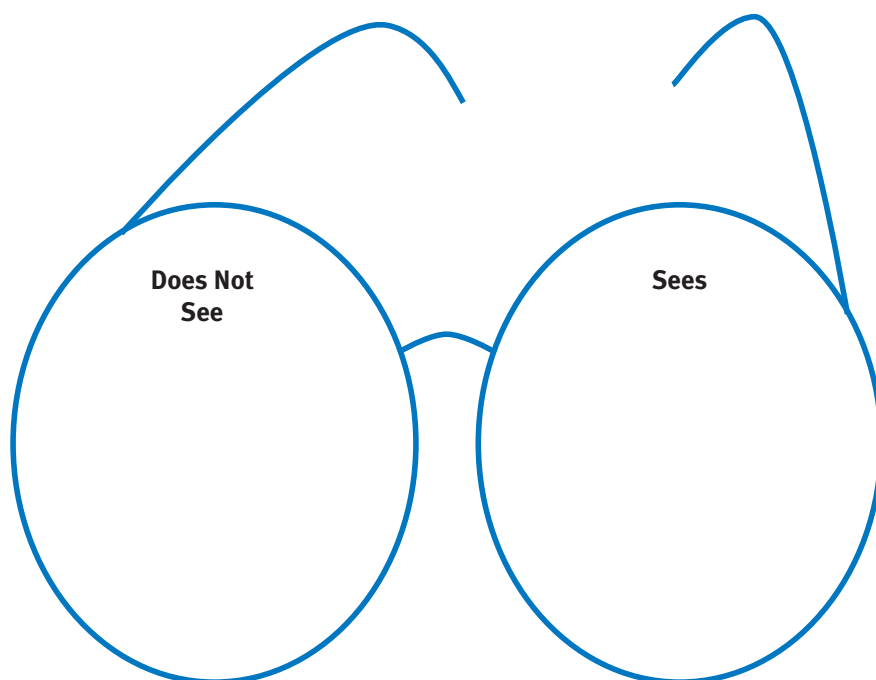
Literal:

Figurative:

4. Who Sees? Who Doesn't See?

After reviewing your double-entry journal entries for Part 2, think about the word *see* and its meanings, both literal and figurative, and how it is used as a motif in the novel. Your teacher will either assign a character from the novel *Tangerine* or ask you to choose one. In one lens of the glasses, list or draw the things the character sees or understands; in the other lens, list or draw the things the character does not see or understand (or refuses to see).

Character Name: _____



5. After you have worked on the graphic organizer, meet with others who chose the same character. Compare and discuss what your character sees and doesn't see, and add details or images to your graphic organizer.
6. Next, meet in a group of three or four others, each of whom chose a different character, and compare notes and interpretations about characters with contrasting points of view about the events of the novel. Take notes on one other character besides the one upon which you have focused.

My Notes

[illegible]

INDEPENDENT
READING LINK

Read and Discuss

Meet with a small group of peers to talk about the themes and motifs you have encountered in your independent reading. Use what you have learned about identifying and analyzing the meanings of motifs. Use the notes you have taken in your Independent Reading Log and your Reader/Writer Notebook to help support your ideas during discussion. End the discussion by making a generalization about the motifs you have discussed. For example, can you make any connections or identify any universal meanings in the motifs you discussed?

Seeing Is Believing

My Notes

Writing to Sources: Explanatory Text

Draft a paragraph about your character's ability to "see," based on the details in your graphic organizer. Be sure to:

- Include a topic sentence about what your character does or does not "see."
- Provide supporting details, textual evidence, and commentary.
- Use a variety of sentence structures.

Language and Writer's Craft: Active Versus Passive Voice

Verbs change form to show **active voice** or **passive voice**. A verb is in the active voice when the subject of the sentence performs the action. A verb is in the passive voice when the subject receives the action; that is, has something done to it. Writers—and readers—generally prefer the active voice because it is more lively, concise, and easier to understand.

Active voice: The goalie *deflected* the ball.
In this example, the subject (the goalie) is performing the action of deflecting.

Passive voice: The ball *was deflected* by the goalie.
In this example, the subject (the ball) is receiving the action of deflecting.

You can recognize passive voice because the verb phrase includes a form of *to be*, such as *am*, *is*, *was*, *were*, *are*, or *been*. Another way to recognize sentences with verbs in the passive voice is that they may include a "by . . ." phrase after the verb.

PRACTICE Check the paragraph you wrote in response to the writing prompt above. If necessary, revise any passive voice verbs so that they will be in active voice.

7. Revise this sentence:

Passive voice: The game **was won by** the Tangerine War Eagles.

Active voice:

Conflicts and Consequences

ACTIVITY
3.12

Learning Targets

- Analyze how the conflicts in *Tangerine* affect or shape the novel's plot and subplot.
- Write a paragraph that draws on evidence in *Tangerine* to explain how the novel's many conflicts are related.

LEARNING STRATEGIES:

Graphic Organizer, Think-Pair-Share, Drafting

Novel Study

In this activity, you will reflect on the conflicts in *Tangerine*.

1. Take out the double-entry journal notes you created for Part 2 in your Reader/Writer Notebook. Select the entry that you think represents the most significant choice in Part 2. Copy it onto the graphic organizer below. Find at least two people in your class who selected different choices, and take notes as they share.

My Notes

Part 2: Monday, September 18–Friday, November 10

Textual Evidence of a Choice Made by a Character	Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul

Conflicts and Consequences

My Notes

2. A novel is composed of many conflicts and plots. The major conflict involves the protagonist and drives the main plot. In the graphic below, state the main conflict of *Tangerine*, and list the details of that conflict.

Main Conflict

Individual vs. Self

3. Each of the other types of conflicts in *Tangerine* is represented in a subplot. Find examples in the novel of each type of conflict.

Additional Conflicts

Man vs. Man

Man vs. Nature

Man vs. Society

4. Of the additional conflicts or subplots in this novel, which of them most directly affects Paul’s conflict with himself?

5. Scan Part 3 of *Tangerine* and note the length of the entries for this time period. Why do you think Paul wrote this much at this time? Read the first sentence for “Monday, November 20.” Predict what will happen when the science-project group comes to Paul’s house.

Writing to Sources: Explanatory Text

Choose one of the subplots in *Tangerine* in which the conflict has not been resolved. Write a literary analysis paragraph describing the conflict of the subplot and explaining how it relates to or reflects the main conflict. Be sure to:

- Use a topic sentence that identifies a conflict and subplot and how it relates to the main conflict.
- Provide supporting details, textual evidence, and commentary.
- Use active voice and a variety of sentence structures.

Check Your Understanding

As you read Part 3, continue to identify the conflicts and subplots in your double-entry journal. Also, make predictions about how the conflicts might be resolved. After reading, reflect on the accuracy of your predictions.

My Notes

LEARNING STRATEGIES:

Note-taking, Choral Reading, Visualizing

My Notes

Learning Targets

- Analyze the diction and imagery of a poem to identify tone and theme.
- Make connections between the purpose and techniques of different genres.

Preview

In this activity, you will read the poem “To an Athlete Dying Young” and think about its language and imagery.

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that create visual images.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Place a star next to words that relate to death and dying.

ABOUT THE AUTHOR

British poet A. E. Housman (1859–1936) spent most of his life as a teacher and a scholar. His poems are known for capturing deep feeling.

Poetry

To an Athlete Dying Young

by A. E. Housman

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

- 5 Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsmen of a stiller town.
Smart lad, to slip betimes away
10 From fields where glory does not stay,
And early though the laurel grows
It withers quicker than the rose.
Eyes the shady night has shut
Cannot see the record cut,
15 And silence sounds no worse than cheers
After earth has stopped the ears:

Now you will not swell the rout
Of lads that wore their honours out,
Runners whom renown outran

20 And the name died before the man.

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.

25 And round that early-laurelled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What image is created by using the word “chaired” in line 2? How does this image change in the second stanza?
2. **Key Ideas and Details:** Which words or lines from the poem suggest that there is an advantage to dying young?
3. **Key Ideas and Details:** In the last two stanzas, what is the poem’s speaker telling the athlete to do? Use quotations from the poem to support your ideas.

My Notes

Mourning and Night

My Notes

Working from the Text

4. In *Tangerine*, on “December 1” Mr. Donnelly “read some lines from a poem called ‘To an Athlete Dying Young.’” Read the poem again carefully. What lines do you think Donnelly read? Which lines would be most appropriate to memorialize Mike’s death?

5. Briefly research the symbol of the laurel. What is laurel literally and symbolically? What is a tradition that involves laurel? Who started that tradition and why? What are some expressions about laurel that we still use today?

Literary Terms

An **allusion** is a brief, usually indirect, reference to a person, place, or event that is real or fictional.

Check Your Understanding

On “December 1” the memorial for Mike Costello includes an **allusion** to “To an Athlete Dying Young” and the dedication of a laurel oak tree. Why are both appropriate tributes to Mike?

The Final Score

ACTIVITY 3.14

Learning Targets

- Outline support for a literary analysis essay on a topic from Part 3 of *Tangerine*.
- Analyze motif and theme in the novel *Tangerine*.

Novel Study

In this activity, you will begin the process of writing a literary analysis essay by creating an outline.

1. Take out the double-entry journal notes you created for Part 3 in your Reader/Writer Notebook. Select the entry that you think represents the most significant choice in Part 3. Copy it onto the graphic organizer below. Find someone in your class who selected a different choice, and take notes as they share.

Part 3: Monday, November 20–Wednesday, December 6

Textual Evidence of a Choice Made by a Character	Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul

LEARNING STRATEGIES:

Graphic Organizer, Outlining, Visualizing

My Notes

The Final Score

My Notes

2. Review all the notes you made about choices in your double-entry journals and in Activities 3.4, 3.9, and 3.12. Choose one character whose choices had significant consequences in the development of Paul's character. Select three or more of the character's choices and add them to the outline below in a logical order. Consider arranging them in one of these three organizational patterns:

- least important to most important
- types of choices made (good, bad)
- chronological order (first to last)

3. Choose and follow an organizational pattern to complete the outline below that explains and evaluates your character's choices.

The Choices _____ Made

I. A choice made by _____ and how it affected Paul:

A. Describe the choice.

B. Why this choice was made: _____

C. How Paul reacted to the choice and its effect on him.

II. Another choice made by _____ and how it affected Paul:

A. Describe the choice.

B. Why this choice was made: _____

C. How Paul reacted to the choice and its effect on him.

III. Another choice made by _____ and how it affected Paul:

A. Describe the choice.

B. Why this choice was made: _____

C. How Paul reacted to the choice and its effect on him.

Check Your Understanding

Write an explanation of how Paul shows his growing self-awareness and confidence in the choices he makes.

4. **Exploring Motif:** Consider the different motifs that Edward Bloor uses in *Tangerine*. In your home base group, assign a different motif to each person. Follow your teacher’s directions to form an expert group with those who were assigned the same motif as you. Work together to complete one row of the chart below by finding examples of your motif in different parts of the novel.

Motif	Textual Evidence from Part 1	Textual Evidence from Part 2	Textual Evidence from Part 3
Sight			
Brothers			
Weather			
Sportsman-ship			

The Final Score

My Notes

5. With your expert group, create a thesis statement about your motif. It should answer the question: How does the motif of _____ help to develop the conflict experienced by the main character of *Tangerine*?

6. **Redesigning the Book Cover:** Review the information on the front and back covers of *Tangerine*, and consider what alterations or modifications you would make — and why — if you were redesigning the cover to emphasize the motif and theme you explored with your group. Create an original cover incorporating some of your ideas. You can give the novel a new title, use different imagery, include reviews of the novel from your classmates, and so on.

Front Cover: Revised Title,
Visual Representation

Back Cover: Brief Synopsis
of the Novel, Brag Page, and
Review/Critique

7. Return to your home base group. Share your book cover designs. As your group members share the results from their expert groups, complete the remaining rows in the chart on the previous page with examples of how the different motifs were developed in the novel *Tangerine*.



Independent Reading Checkpoint

Review your independent reading and select three examples of a character's choices. Then write the consequence of each choice and tell how it affected the character.

Writing a Literary Analysis Essay

EMBEDDED
ASSESSMENT 1

ASSIGNMENT

Your assignment is to write a multiparagraph literary analysis essay in response to the following prompt (or another provided by your teacher): In Edward Bloor's novel *Tangerine*, how did one character's choices and the consequences of these choices affect the development of the main character?

Planning and Prewriting:
Take time to make a plan for your essay.

- How will you respond to the prompt in a clear thesis statement?
- How will you use the notes you have taken to find textual evidence to support your thesis?
- Will you organize your supporting ideas by importance, type, or time?

Drafting: Write a multiparagraph essay that effectively organizes your ideas.

- How will you use an outline to help you draft your essay?
- How will your introduction engage the reader with a hook, summarize the novel, and state your thesis?
- How will you integrate topic sentences, transitions, details, textual evidence, and commentary in your support paragraphs?
- How will your conclusion include your thesis as well as an interpretation of the author's purpose and a connection to a larger issue?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas into your draft?
- How will you be sure to use precise, academic language, and a variety of sentence structures?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing for Publication: Confirm your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English, capitalization, punctuation, spelling, grammar, and usage?
- Have you put page numbers in parentheses wherever you quoted directly from the text?
- What would be an engaging title for your essay?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did the reading and note-taking strategies that you used during this unit help prepare you to write a literary analysis essay?

Writing a Literary Analysis Essay

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> • has a focused, insightful thesis that addresses the prompt fully and precisely • uses well-selected textual evidence • provides precise and insightful commentary showing the relationship between the evidence and the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> • has a focused thesis that addresses the prompt • uses textual evidence that is relevant and sufficient • provides relevant and clear commentary. 	<p>The essay</p> <ul style="list-style-type: none"> • has a thesis that may address some part of the prompt • uses some textual evidence to support the thesis • provides little relevant commentary. 	<p>The essay</p> <ul style="list-style-type: none"> • does not have a thesis appropriate for a multiparagraph essay • is missing textual evidence or the evidence does not support the thesis • is missing commentary or the commentary is not related to the overall concept.
Structure	<p>The essay</p> <ul style="list-style-type: none"> • presents a strong introduction with a hook and clear thesis • is coherent with well-developed body paragraphs that use effective transitions • presents an insightful and compelling conclusion that follows directly from the ideas of the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> • presents a focused introduction with a clear thesis • contains body paragraphs that develop ideas of the thesis and establish cohesion with transitions • has a conclusion that follows from the ideas of the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> • presents an introduction without a strong thesis • contains body paragraphs that do little to develop the thesis • has a minimal conclusion that may not relate to the thesis. 	<p>The essay</p> <ul style="list-style-type: none"> • may be lacking an introduction or thesis • may be missing body paragraphs or the paragraphs are not developed • may not have a conclusion or the conclusion may be only a summary statement.
Use of Language	<p>The essay</p> <ul style="list-style-type: none"> • shows a sophisticated variety of sentence types used appropriately • uses formal style and precise academic language • contains so few errors in grammar, spelling, capitalization, and punctuation that they do not detract from excellence. 	<p>The essay</p> <ul style="list-style-type: none"> • uses a variety of well-chosen sentence types • uses formal and academic language appropriately • contains only a few errors in spelling and grammar. 	<p>The essay</p> <ul style="list-style-type: none"> • shows little variety in sentence types • shows difficulty with the conventions of formal language and academic vocabulary • contains some errors in grammar and spelling that interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> • shows serious flaws in the construction of purposeful sentences to convey ideas • has language that is confused or confusing • contains errors in grammar, spelling, and conventions that interfere with meaning.

Previewing Embedded Assessment 2 and Analyzing Words That Inspire

ACTIVITY
3.15

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills needed.
- Interpret quotations, make inferences, and generate research questions.

Making Connections

In the first part of this unit, you read the novel *Tangerine* and analyzed its characters, setting, and mood. You also learned to predict future actions based on the author's use of foreshadowing. Describe one of the activities in the first half of the unit that helped prepare you to do well on Embedded Assessment 1. What did you do and learn in the activity, and how did it prepare you for success?

Developing Vocabulary

Look at your Reader/Writer Notebook and review the new vocabulary you learned as you studied the novel and its analysis. Which words do you know completely, and which do you need to learn more about?

Essential Questions

Now that you have read the novel *Tangerine* and analyzed the choices made by characters and the resulting consequences, how would you change your answer to the first Essential Question: "What is the relationship between choices and consequences?"

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Creating a Biographical Presentation.

Your assignment is to work with a research group to create a biographical multimedia presentation of a great leader whose choices had positive consequences for society.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

LEARNING STRATEGIES:

Discussion Groups, Graphic Organizer, Think-Pair-Share

My Notes



INDEPENDENT READING LINK

Read and Respond

For this half of the unit, find an appropriate biography, autobiography, or work of historical fiction about a leader who has had a positive impact on society. Your teacher or librarian can help you. As you read, think like a writer by noticing the way writers use vivid details and specific words to describe real characters, settings, and events; rely on transitions to move the plot forward and indicate a change of time and place; and use dialogue to bring the story to life. Use your Reader/Writer Notebook to respond to any questions, comments, or reactions you might have to your reading. You teacher may ask questions about your text, and making notes in your Reader/Writer Notebook will help you answer them.

Previewing Embedded Assessment 2 and Analyzing Words That Inspire

My Notes

1. In your discussion group, read each of the following quotes. Record your interpretation for each quote. In the final column, list what you know, inferences you can make, and/or questions you have about the quote's author.

Quote	Interpretation	Biography, Inferences, Research Questions
Education is the most powerful weapon which you can use to change the world. — <i>Nelson Mandela</i>		
As we look ahead into the next century, leaders will be those who empower others. — <i>Bill Gates</i>		
No one can make you feel inferior without your consent. — <i>Eleanor Roosevelt</i>		
He who is not courageous enough to take risks will accomplish nothing in life. — <i>Muhammad Ali</i>		
Failure is simply the opportunity to begin again more intelligently. — <i>Henry Ford</i>		
In this life we cannot always do great things. But we can do small things with great love. — <i>Mother Theresa</i>		

2. Which of these leaders would you like to know more about, and why? How and where would you find more information? Generate at least five research questions that will guide your research into one of these leaders or another leader that interests you.

Nelson Mandela in Hollywood

Invictus

Clip 1: A New South Africa	Clip 2: Bodyguards and Rugby	Clip 3: A Symbol of Apartheid
Section 1: Questions about Nelson Mandela and other characters in the film:		
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:
Section 2: Questions about events and incidents from the film:		
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:
Section 3: Questions about South Africa and specific settings from the film:		
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:

Working from the Film

3. After you have viewed the clips, discuss your notes with your expert group, and then return to your home base group. Choose the best examples from each clip relating to your section to present your insights to the group. As each group member presents, take notes.

Check Your Understanding

With your group, discuss how Nelson Mandela's choices show his courage and intelligence as a leader. What is he trying to do for the country of South Africa?

Research and Independent Reading

For Embedded Assessment 2, you will need to create and deliver a biographical presentation of a great leader of your choice. Choose the leader you want to present, and begin doing independent reading and research on his or her life.

As you complete the next several activities, add to your research and consider additional questions, topics, or visuals to explore. Be prepared, as you research and learn about your subject, to revise your initial research questions and come up with more focused or insightful ones.

My Notes

[illegible]

A Long Walk to Peace

LEARNING STRATEGIES:

KWHL, Marking the Text,
Chunking the Text

My Notes

acquitted: declared innocent of a
criminal charge by a jury's verdict

dock: area where an accused
person stands in a courtroom

Learning Targets

- Cite evidence from texts to support an analysis of the features of biography and autobiography.
- Analyze how two texts about the same topic present information by providing different evidence or interpreting the facts differently.

Preview

In this activity, you will read a biography of Nelson Mandela and an excerpt from his autobiography and think about the features of the two texts.

Setting a Purpose for Reading

- As you read the biography, underline words and phrases that tell about Mandela's leadership skills.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Write what you already know about Nelson Mandela and what you would like to know about him in the KWHL chart on page 228.

Biography

The Nobel Peace Prize 1993, Biography of Nelson Mandela

1 Nelson Rolihlahla Mandela was born in Transkei, South Africa on July 18, 1918. His father was Chief Henry Mandela of the Tembu Tribe. Mandela himself was educated at University College of Fort Hare and the University of Witwatersrand and qualified in law in 1942. He joined the African National Congress in 1944 and was engaged in resistance against the ruling National Party's apartheid policies after 1948. He went on trial for treason in 1956–1961 and was **acquitted** in 1961.

2 After the banning of the ANC in 1960, Nelson Mandela argued for the setting up of a military wing within the ANC. In June 1961, the ANC executive considered his proposal on the use of violent tactics and agreed that those members who wished to involve themselves in Mandela's campaign would not be stopped from doing so by the ANC. This led to the formation of *Umkhonto we Sizwe*. Mandela was arrested in 1962 and sentenced to five years' imprisonment with hard labour. In 1963, when many fellow leaders of the ANC and the *Umkhonto we Sizwe* were arrested, Mandela was brought to stand trial with them for plotting to overthrow the government by violence. His statement from the **dock** received considerable international publicity. On June 12, 1964, eight of the accused, including Mandela, were sentenced to life imprisonment. From 1964 to 1982, he was incarcerated at Robben Island Prison, off Cape Town; thereafter, he was at Pollsmoor Prison, nearby on the mainland.

3 During his years in prison, Nelson Mandela's reputation grew steadily. He was widely accepted as the most significant black leader in South Africa and became a potent symbol of resistance as the anti-apartheid movement gathered strength. He consistently refused to compromise his political position to obtain his freedom.

4 Nelson Mandela was released on February 11, 1990. After his release, he plunged himself wholeheartedly into his life's work, striving to attain the goals he and others had set out almost four decades earlier. In 1991, at the first national conference of the ANC held inside South Africa after the organization had been banned in 1960, Mandela was elected President of the ANC while his lifelong friend and colleague, Oliver Tambo, became the organisation's National Chairperson.

Second Read

- Reread the biography of Nelson Mandela to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** If you read only paragraph 1 of this biography of Nelson Mandela, what overall impression would you form of him? Why?
 2. **Key Ideas and Details:** What experiences in Mandela's life, as described in paragraphs 1 and 2, likely contributed to his reputation in prison?
 3. **Craft and Structure:** What is the impact of the word *potent* in paragraph 3? How might the meaning of the sentence change if the author had used another word, such as *strong*?

Working from the Text

4. Use your text markings and notes to add to your KWHL chart as follows:
 - Add new questions to your "W" column.
 - Add new information to your "L" column.
 - In the "H" column, describe how this source was helpful in understanding what kind of leader Nelson Mandela was.

My Notes



WORD CONNECTIONS

Roots & Affixes

The word *autobiography* consists of three Greek roots: *-auto-*, meaning "self," *-bio-*, meaning "life," and *-graph-*, meaning "write." These roots also appear in other words, such as *autograph*, *biology*, *automobile*, and *geography*. The suffix *-y* indicates that the word is a noun.

A Long Walk to Peace

Nelson Mandela			
K: What I Know	W: What I Want to Know	H: How I Will Find Out	L: What I Learned
		Nobel Prize Biography	
		Autobiographical Excerpt	

My Notes

Setting a Purpose for Reading

- As you read the excerpt from Nelson Mandela's autobiography, underline the sentences that refer to freedom and hunger.
- Circle unknown words and phrases. Try to determine the meanings of the words by using context clues, word parts, or a dictionary.
- Put a star next to vivid imagery.

ABOUT THE AUTHOR

Nelson Mandela (1918–2013) was an anti-apartheid activist who spent many years in a South African jail. After his release in 1990, he was elected the first black president of South Africa. He won the Nobel Peace Prize in 1993.

Autobiography

Long Walk to Freedom: With Connections

by Nelson Mandela

1 I was not born with a hunger to be free. I was born free — free in every way that I could know. Free to run in the fields near my mother's hut, free to swim in the clear stream that ran through my village, free to roast mealies under the stars and ride the broad backs of slow-moving bulls. As long as I obeyed my father and abided by the customs of my tribe, I was not troubled by the laws of man or God.

2 It was only when I began to learn that my boyhood freedom was an illusion, when I discovered as a young man that my freedom had already been taken from me, that I began to hunger for it. At first, as a student, I wanted freedom only for myself, the **transitory** freedoms of being able to stay out at night, read what I pleased, and go where I chose. Later, as a young man in Johannesburg, I yearned for the basic and honorable freedoms of achieving my potential, of earning my keep, of marrying and having a family — the freedom not to be obstructed in a lawful life.

3 But then I slowly saw that not only was I not free, but my brothers and sisters were not free. I saw that it was not just my freedom that was curtailed, but the freedom of everyone who looked like I did. That is when I joined the African National Congress, and that is when the hunger for my own freedom became the greater hunger for the freedom of my people. It was this desire for the freedom of my people to live their lives with dignity and self-respect that **animated** my life, that transformed a frightened young man into a bold one, that drove a law-abiding attorney to become a criminal, that turned a family-loving husband into a man without a home, that forced a life-loving man to live like a monk. I am no more virtuous or self-sacrificing than the next man, but I found that I could not even enjoy the poor and limited freedoms I was allowed when I knew my people were not free. Freedom is indivisible; the chains on any one of my people were the chains on all of them, the chains on all of my people were the chains on me.

4 It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed. A man who takes away another man's freedom is a prisoner of hatred, he is locked behind the bars of prejudice and narrow-mindedness. I am not truly free if I am taking away someone else's freedom, just as surely as I am not free when my freedom is taken from me. The oppressed and the oppressor alike are robbed of their humanity.

5 When I walked out of prison, that was my mission, to liberate the oppressed and the oppressor both. Some say that has now been achieved. But I know that that is not the case. The truth is that we are not yet free; we have merely achieved the freedom to be free, the right not to be oppressed. We have not taken the final step of our journey, but the first step on a longer and even more difficult road. For to be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others. The true test of our devotion to freedom is just beginning.

6 I have walked that long walk to freedom. I have tried not to falter; I have made missteps along the way. But I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. I have taken a moment here to rest, to steal a view of the glorious vista that surrounds me, to look back on the distance I have come. But I can rest only for a moment, for with freedom comes responsibilities, and I dare not linger, for my long walk is not yet ended.

transitory: temporary, not permanent

My Notes

animated: giving energy and purpose to

GRAMMAR & USAGE Correlative Conjunctions

Correlative conjunctions are a pair of conjunctions that work together to connect parts of sentences. In English, the primary correlative conjunctions are the following:

both . . . and
either . . . or
neither . . . nor
not . . . but
not only . . . but (also)

For example, in paragraph 3, Mandela uses correlative conjunctions in the sentence "... *not only* was I not free, *but* my brothers . . ."

A Long Walk to Peace

My Notes

Second Read

- Reread the autobiography to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
5. **Key Ideas and Details:** In paragraphs 1–3, Mandela talks about his three stages of thinking about freedom. What are they?
6. **Craft and Structure:** What words in paragraph 3 help you determine the meaning of the word *curtailed*?
7. **Craft and Structure:** What figurative language does Mandela use in paragraph 4?
8. **Key Ideas and Details:** Quote the part of this text in which Mandela describes what true freedom is. Demonstrate your understanding by explaining the quote in your own words.
9. **Key Ideas and Details:** Reread and compare the details in paragraph 4 of the Mandela biography and paragraph 5 of Mandela’s autobiography. How does each paragraph interpret his mission once out of prison?

Working from the Text

10. Choose one of the examples of vivid imagery that you marked in the text. Visualize and sketch it in the margins. Then, discuss how the imagery helped you understand Nelson Mandela's tone, voice, or personality.
11. Use your text markings and notes to add to your KWHL chart as follows:
 - Add new questions to your "W" column.
 - Add new information to your "L" column.
 - In the "H" column, describe how helpful this source was in helping you understand what kind of leader Nelson Mandela was.

Check Your Understanding

Based on the two different versions of Nelson Mandela's life that you have read, analyze how biographical and autobiographical sources emphasize different evidence and interpret facts differently. Also think about the benefits and limits of each. Make one observation in each section of the chart below, and then add to or modify your response during class discussion.

Genre	Biography	Autobiography
How Evidence Is Emphasized		
How Facts Are Interpreted		
Benefits of the Genre		
Limits of the Genre		

12. **Brainstorm:** Besides print texts of biography and autobiography, what other kinds of sources could you use to answer your questions about Nelson Mandela? Where would you find them?

My Notes

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

INDEPENDENT
READING LINK

Read and Connect
Identify the genre of the text you are reading independently and consider its benefits and limitations. Find another source online about the same person or time period, and create a graphic organizer like the one on this page to compare and contrast the information.

A Long Walk to Peace

My Notes

Language and Writer's Craft: Adjectival and Prepositional Phrases

An **adjective** is a word that is used to **modify**, or describe, a noun.

I petted the dog.
I petted the growling dog.

Notice that the adjective *growling* modifies the noun *dog*.

An **adjectival phrase** is a group of words that is used to describe a noun.

Examples:

The price of concert tickets is *way too high*.
The fundraiser collected money for children *born with heart defects*.

In the first example, the adjectival phrase modifies the noun *tickets*. In the second, it modifies the noun *children*.

A **prepositional phrase** begins with a **preposition** and includes a noun. Prepositional phrases describe a noun's location in relation to the subject of a sentence. They can include an adjective that describes the noun.

Examples:

The team played baseball *at the new stadium*.
There are many birds *in the tall tree*.

In the first sentence, the prepositional phrase describes where the team played. The adjective *new* describes the stadium. In the second sentence, the prepositional phrase describes where the birds are. The adjective *tall* describes the tree.

PRACTICE Based on what you have learned about Nelson Mandela, write two sentences that describe him. One sentence should include an adjectival phrase, and the other should include a prepositional phrase.

13. Create your own adjectival phrases that include a series of adjectives. You can use the same nouns above or create your own sentences. Be sure to punctuate correctly. Write your sentences in the My Notes space.
14. Return to the excerpt from Mandela's autobiography and reread paragraph 3. As you read, look for adjective phrases and prepositional phrases used as adjectives. Notice especially the effect of adjectives. Mandela uses them to create a clearer, more detailed vision of the idea of freedom. Be careful; prepositional phrases can be used as adverbs, too!

Planning for Research and Citing Sources

ACTIVITY
3.18

Learning Targets

- Answer research questions by gathering and evaluating information from multiple sources, generating additional questions, and developing an annotated bibliography.
 - Orally present claims, relevant facts, and details in a coherent manner.
1. In a later activity, you will be comparing text to film versions of *Invictus*. Look at the list of background topics below. Mark each as follows:
 - Put a question mark (?) next to subjects you have never heard of.
 - Put an asterisk (*) next to subjects you know something about.
 - Put an exclamation point (!) next to subjects you find interesting.

Nelson Mandela

Apartheid in South Africa

African National Congress

Afrikaners / Afrikaans

South Africa Sport Boycott

1995 Rugby World Cup

Rugby

Springboks

2. Follow your teacher's instructions to form a research group of two to three students and choose a topic or topics. On paper, create an individual KWLH chart and complete the first two columns by recording prior knowledge and generating research questions.
3. Collaborate with your research group to identify at least one different research question for each group member. In the "H" column of your KWLH chart, list search terms that you might use and types of sources that you might find online to answer your question(s).
4. Use the Internet Source Evaluation Chart on the following page to evaluate three different sources that might answer your question(s). A "yes" answer to many of the questions indicates that your source has a high degree of reliability and is a good source.
5. Choose the best source, based on the results of your evaluation. Copy the web address (URL) here:

LEARNING STRATEGIES:

Previewing, KWLH, Note-taking

My Notes

Planning for Research and Citing Sources

Internet Source Evaluation Chart

- Use a search engine to locate a website for your topic or research question.
- In column 1, answer each question with a “yes,” “no,” or N/A (not applicable).
- Do the same in columns 2 and 3 for two more websites. Write the URLs of the websites you researched on the previous page, and label each as 1, 2, or 3.

Criteria	Question	1	2	3
Accuracy	Is the site free from grammatical and typographical errors?			
	Do the links and graphics operate properly?			
	Was the information verified by a third party?			
Validity or Objectivity	Does the information appear to be well researched?			
	Is there a bibliography or list of sources?			
	Is there a statement about the purpose of the site?			
	Is there a place to note and communicate errors on the site?			
	Does the site appear to be free from bias or a single position?			
Authority	Are the author’s name and qualifications clearly identified?			
	Does the URL address match the site’s name?			
	Does the site identify itself as a .gov site in its address?			
	Does the author appear to be well qualified to write on the subject?			
	Does this site identify itself as an .edu site in its address?			
Currency and Uniqueness	Does the date the site was last updated appear?			
	Has the site been updated recently?			
	Are any parts of the site “under construction”?			
	Are the majority of the articles on the site a part of that site (as opposed to links to other sites)?			
Coverage	Does the site seem to cover the topic fully?			
	Are there other, related topics discussed on the site?			
	Is there a resources section with links to other sites?			

6. Create a note card to record your findings from the website you chose. On the side of the note card without lines, write the complete bibliographical citation. Use the Internet, a word processing program, or a print reference to review the Modern Language Association (MLA) format for a citation. You may also want to try out a program that allows your group to record and share information using a computer.

Sample citation information:

“Nelson Mandela — Biography.” Nobelprize.org, 1993. Web. 14 Feb. 2012.
 <http://www.nobelprize.org/nobel_prizes/peace/laureates/1993/mandela-bio.html>

7. An annotated bibliography provides both the citation information and a brief explanation or summary of the source as well. On the back (lined) side of your notecard, write an annotation. Include the following:

- A brief summary of the content of the site
- An evaluation of the site’s accuracy, validity, usefulness, and so on.
- How this site helped you answer your research question

Sample annotation:

This site provides a brief biography of Nelson Mandela in order to give an overview of the events that led to his selection as a Nobel Peace Prize winner. While the site has validity and authority, it does not cover Mandela’s life in very much detail. It answers the question “Why did he go to jail?” by explaining that he was accused of plotting to overthrow the government during his protest of apartheid.

8. Share your findings with your research partner or group. Prepare a brief summary of your findings to present to a larger group. When you present, be sure to:
- Present your claim and the evidence from your research in an organized way.
 - Use appropriate eye contact, adequate volume, and clear pronunciation.

As you listen to your peers, take notes in the “L” column of your KWHL chart.

My Notes



WORD CONNECTIONS

Cognates

The English and Spanish languages contain words derived from ancient Greek and Latin. As a result, they have many words with similar spellings and pronunciations. Both feature words using the root *biblio*, which comes from ancient Greek and means “book.” The Spanish word for *bibliography*, or list of books, is *bibliografía*. But the commonalities are not consistent. For example, the Spanish word for *library* is *biblioteca*. The English word comes not from Greek but from the Latin word for book, *liber*.

Planning for Research and Citing Sources

My Notes

Check Your Understanding

What makes an effective research presentation? What elements were present in the summaries you heard today? What elements would have made them more interesting and engaging?

Research and Independent Reading

Review the information you have researched so far on the leader you have chosen for Embedded Assessment 2. Write any additional research questions that you want to explore here:



INDEPENDENT READING LINK

Read and Recommend

In this activity, you learned how to write an annotation of a source for a bibliography. Apply what you learned by writing an annotation of the text you are reading independently. As part of the annotation, state whether you would recommend the text as a source for a research presentation. Be sure to include specific details and information drawn from your Independent Reading Log and Reader/Writer Notebook.

Learning Targets

- Analyze the ideas and details in photos, posters, charts, tables, graphs, and a timeline to clarify understanding of the topic of Nelson Mandela and apartheid.
- Create visuals that represent research about apartheid and Nelson Mandela.

LEARNING STRATEGIES:
Graphic Organizer, Outlining,
Visualizing

Preview

In this activity, you will read and interpret graphics and a timeline and think about how information can be presented visually.

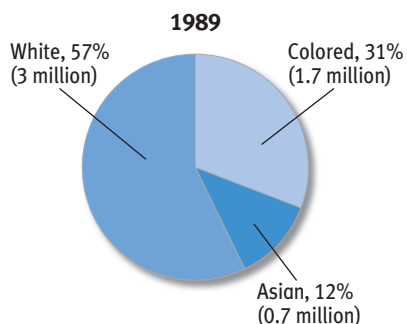
1. **Quickwrite:** Respond to the image of Nelson Mandela below by discussing your observations and making inferences. Write a caption for the photo.



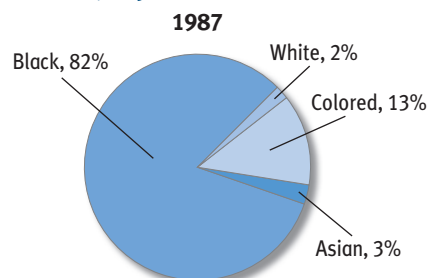
Caption:

2. The pie charts below represent voting and unemployment statistics in South Africa under apartheid. What conclusions can you draw about the political and economic rights of black people in South Africa during apartheid? Write your responses in the space under the charts.

Voter Turnout in South Africa



Unemployed South Africans



My Notes

Visual Impact

My Notes

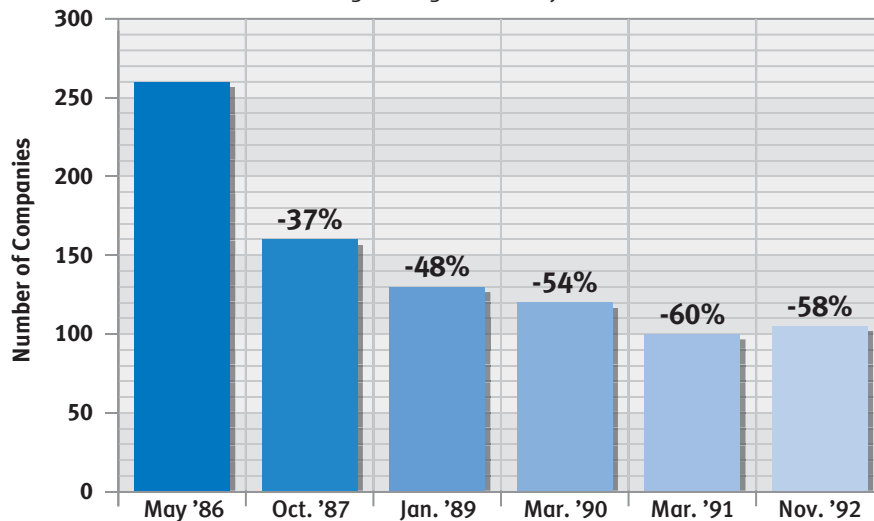
3. **Discuss:** The poster below has both images and text. What do you observe about the images? What information does the text add? Write at least one question that you have about the poster.



4. Based on the graph below, how did American companies respond to the South African government's apartheid policies? What questions do you have about the information in the graph?

**Changes in the Number of U.S. Companies
Doing Business in South Africa**

Percentage change since May '86 above bars.



5. Use the information from the table below to create your own bar graph or pie chart comparing the lives of blacks and whites in South Africa under apartheid. You may draw your chart, or use technology if you have access to a computer. Remember to place a title on your chart and label it appropriately.

A 1978 Snapshot of South Africa Under Apartheid		
	Blacks	Whites
Population	19 million	4.5 million
Ownership of Land	13 percent	87 percent
Share of National Income	<20 percent	75 percent
Ratio of Average Earnings	1	14
Minimum Taxable Income	360 rands	750 rands
Annual Expenditure on Education per Pupil	\$45	\$696
Teacher/Pupil Ratio	1/60	1/22

6. Present your completed bar graph or pie chart to a classmate. As part of your presentation, show your classmate where you got the information in your graphic. After your classmate presents his or her graphic to you, talk about the advantages and the limitations of bar graphs and pie charts in presenting data.

Setting a Purpose for Reading

- As you read the timeline on the following pages, underline words and phrases that tell you how the information is organized.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Place a star next to dates and statistics that you think are important to know.

Technology Tip

If possible, use a computer program to create your timeline and add visuals. Also, experiment with an online document-sharing program to collaborate with group members on this project.

My Notes

My Notes

Informational Text

Landmarks of Nelson Mandela's Life

BBC News

Early Days

1918 – Rolihlahla Dalibhunga Mandela is born into a tribal clan in a small village in South Africa's Eastern Cape. He is later given his English name, Nelson, by a teacher at his school.

1919 – His father is dispossessed on the orders of a white magistrate, losing most of his cattle, land and income.

Campaign Begins

1943 – Joins the African National Congress (ANC), initially as an activist.

1944 – With close friends Oliver Tambo and Walter Sisulu, Mr. Mandela forms the Youth League of the ANC. Marries his first wife, Evelyn Mase. They were divorced in 1957 after having three children.

1955 – The Freedom Charter is adopted at the Congress of the People, calling for equal rights and equal share of wealth with the country's white population.

1956 – Mr. Mandela, along with 155 other political activists, is accused of conspiring to overthrow the South African state by violent means and is charged with high treason. But the charges are dropped after a four-year trial.

1960 – Police open fire on men, women, and children in Sharpeville protesting the new Pass Laws which limited the movement of blacks, killing 69 of them. The ANC is banned, and Mandela forms an underground military wing.

Life Sentence

1964 – Captured by police after more than a year on the run, he is convicted of sabotage and treason in June and sentenced to life imprisonment, initially on Robben Island. His wife Winnie spearheads a campaign for his release.

1968 and 1969 – His mother dies and his eldest son is killed in a car crash. Mandela is not allowed to attend the funerals.

1980 – His friend Mr. Tambo, who is in exile, launches an international campaign for his release.

1986 – The international community tightens sanctions against South Africa. It is estimated that, between 1988 and 1990, the economic embargoes cost the country's treasury more than \$4bn in revenue.

Changing Times

1990 – Bowing to the pressure, President FW de Klerk lifts the ban on the ANC and Mr. Mandela is released from prison. The ANC and the white National Party soon begin talks on forming a multi-racial democracy for South Africa.

1993 – Mr. Mandela and Mr. de Klerk are awarded the Nobel Peace Prize for their efforts to transform South Africa against a backdrop of bloodshed.

1994 – In the first multi-racial democratic elections in South Africa’s history, Mr. Mandela is elected president. The ANC won 252 of the 400 seats in the national assembly.

1995 – South Africa wins the Rugby Union World Cup, and Mr. Mandela is publicly presented with a team jersey by the team captain, seen as a highly symbolic gesture of unity between blacks and whites.

Second Read

- Reread the timeline to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

7. Craft and Structure: What does the word *dispossessed* mean in the timeline entry for 1919? Does it have a positive, negative, or neutral connotation?

8. Craft and Structure: How does the timeline structure and organize information?

9. Key Ideas and Details: Based on the events under the heading “Changing Times,” what inference can you make about the transition to a non-apartheid government in South Africa?

Working from the Text

10. Using the information you learned from the timeline of Mandela’s life, work with a partner or small group to create an illustrated timeline that includes at least five key events from the timeline. For each event, include a date, a caption, and a visual image.



WORD CONNECTIONS

Content Connections

Sanctions are restrictions or penalties that one nation or group of nations imposes on another to enforce certain behaviors. *Embargoes* are official bans on the trade of goods and services from a particular nation or region. Like sanctions, embargoes are put in place by other nations in order to get a country or region to change its political or economic policies.

My Notes

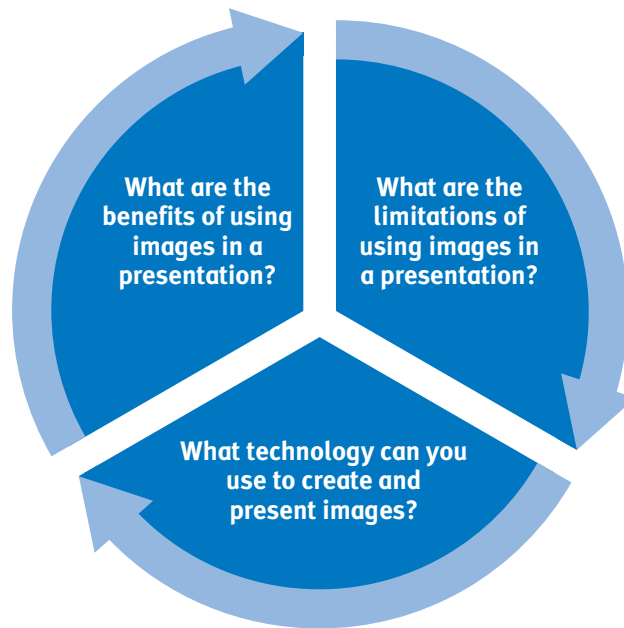
Visual Impact

My Notes

11. Present your timeline to another group and get their feedback about how your images enhanced the presentation. Record their comments below or in the My Notes space.

Check Your Understanding

Reflect on the use of images in a presentation by responding to the questions in the diagram.



Learning Targets

- Analyze a poem and make connections between its theme and the events in the life of a great leader.
- Analyze and compare a film text and a nonfiction text on a similar subject.

Preview

In this activity, you will read the poem “Invictus” and think about its theme. Then you will compare information presented in an autobiography to information presented in a film.

Setting a Purpose for Reading

- As you read the poem underline words and phrases that express the author’s attitude about overcoming personal challenges.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

William Ernest Henley (1849–1903) was a British poet. As a child, Henley contracted tuberculosis of the bone and had to have his foot and part of his leg amputated. He spent much time in hospitals and wrote *Invictus* while recovering from a second surgery.

Poetry

invictus¹

by William Ernest Henley

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

- 5 In the **fell** clutch of circumstance
I have not winced nor cried aloud.
Under the **bludgeonings** of chance
My head is bloody, but unbowed.

LEARNING STRATEGIES:
Choral Reading, Marking the
Text, Graphic Organizer

My Notes

fell: destructive or deadly

bludgeoning: beating

¹ **Invictus:** Latin, meaning “unconquered, unconquerable, undefeated”

Comparing Text and Film

wrath: anger

My Notes

Beyond this place of **wrath** and tears

- 10 Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll.

- 15 I am the master of my fate:
I am the captain of my soul.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** How does each stanza set up a contrast?

2. **Key Ideas and Details:** What central idea or theme does the speaker develop by referring to his soul in stanzas 1 and 4?

Working from the Text

3. Work with your group to write a one-sentence summary of each stanza in the margins. Identify and discuss the theme of the poem.

4. **Discuss:** Based on what you have read about Nelson Mandela's personal history, why might this poem have been important to him? What connections can you make between his life and the ideas in the poem?

Setting a Purpose for Reading

- As you read the nonfiction text, underline words and phrases that identify the emotions experienced by Nelson Mandela and Francois Pienaar.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

John Carlin (b. 1956) is an English author who writes about sports and politics. During his early years, he lived in Argentina but returned to England for much of his school years. Carlin has worked as a journalist for numerous newspapers in various parts of the world, including South Africa. He has also written the scripts for documentary films and other television broadcasts about Nelson Mandela and South Africa.

Nonfiction

Playing the Enemy:

Nelson Mandela and the Game That Made a Nation

by John Carlin

The President and the Captain:

1 Dressed in a dark suit and tie, Pienaar entered through a small door at the buildings' west wing, ducked through a metal detector, and presented himself before two policemen waiting for him at a desk behind a green-tinted window of thick bulletproof glass. Both being Afrikaners,¹ they immediately started engaging him animatedly on rugby. The policemen dropped him off at a small waiting room, bare save for a table and some leather chairs, into which stepped Mandela's personal assistant, a tall imposing black lady called Mary Mxadana who asked him to take a seat and wait a moment. He sat in the room alone for five minutes, his palms sweating. "I was incredibly tense as the moment arrived when I would meet him," he recalled. "I was really in awe of him. I kept thinking, 'What do I say? What do I ask him?'"

2 Pienaar looked around the large wood-paneled office, vaguely registering a blend of décor old South African and new; ox-wagon watercolors side by side with shields of leather hide and wooden African sculptures. Mandela broke in. "Do you take milk, Francois?"

3 In less than five minutes Pienaar's mood had been transformed. "It's more than just being comfortable in his presence," Pienaar recalled. "You have a feeling when you are with him that you are safe."

4 Pienaar would not have guessed it at the time, but winning him over — and through him, enlisting the rest of the Springbok team — was an important objective for Mandela. For what Mandela had **reckoned**, in that half instinctive, half calculating way of his, was that the World Cup might prove helpful in the great challenge of national unification that still lay ahead.

My Notes

reckoned: figured

¹ **Afrikaner:** a South African of European descent

Comparing Text and Film

overt: open, not secret

My Notes

5 Mandela never made his purpose **overt** in that first meeting with Pienaar, but he did edge closer to the main theme when he switched the conversation to his memories of the Barcelona Olympic Games, which he had attended in 1992 and recalled with great enthusiasm. “He talked about the power that sport had to move people and how he had seen this not long after his release in the Barcelona Olympics, which he especially remembered for one particular moment when he said he stood up and he felt the whole stadium reverberating,” said Pienaar, in whose mind Mandela was seeking to plant the first seeds of a political idea.

6 “Francois Pienaar was the captain of rugby and if I wanted to use rugby, I had to work with him,” Mandela said. “I concentrated in our meeting on complimenting him for the role which he was playing and which he could play. And I briefed him on what I was doing about sports and why I was doing so. And I found him a highly intelligent person.” The time had come, as Mandela explained to his guest, to abandon the old perception of the Springbok rugby team as “enemies” and see them as compatriots and friends. His message was, “Let us use sport for the purpose of nation-building and promoting all the ideas which we think will lead to peace and stability in our country.”

Second Read

- Reread the nonfiction text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. Key Ideas and Details: Choose a quote from paragraph 1 that indicates Pienaar’s attitude toward his meeting with Mandela.

6. Key Ideas and Details: What is Mandela’s purpose in meeting with Pienaar, the captain of the rugby team? Choose a quote that answers the question and explain.

7. Key Ideas and Details: What inference can you make about Nelson Mandela’s ability to understand and work with other people? Support your answer with details from paragraph 6.

Working from the Text

8. In the graphic organizer below, add key details from the text that you can use to make predictions about how the scene will look on film. After viewing the film clip, make comments in the third column evaluating the accuracy of your predictions. In some cases, the film portrays the facts just as Carlin’s book recorded them. In others, you will notice that the film alters the facts.

Details from the Text That Help Me Visualize the Film	How I Predict the Film Will Show Character and Emotion	Comments After Viewing the Film Clip
Nelson Mandela		
Francois Peinaar		

9. **Discussion:** Compare and contrast the film and text versions. How were they similar and different? Why do you think some of the facts were altered in the film version?

Setting a Purpose for Reading

- As you read the nonfiction text, underline words and phrases that you would include if you were doing a biographical presentation about Nelson Mandela.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Make predictions in the margin about changes the filmmakers might make to this scene.

Playing the Enemy:

Nelson Mandela and the Game That Made a Nation

Robben Island

1 [The Springbok players] found themselves on a ferry bound for Robben Island. It had been Morne Du Plessis’s idea. Du Plessis [the Springbok team manager] had begun to see just how enormous the impact of this “One Team, One Country” business was, not only in terms of the good it would do the country, but the good it would do the team.

My Notes

Comparing Text and Film

My Notes

2 “There was a cause-and-effect connection between the Mandela factor and our performance in the field,” Du Plessis said. “It was a cause and effect on a thousand fronts. In players overcoming the pain barrier, in a superior desire to win, in luck going your way because you make your own luck, in all kinds of tiny details that go together or separately mark the difference between winning and losing. It all came perfectly together. Our willingness to be the nation’s team and Mandela’s desire to make the team the national team.”

3 Robben Island was still being used as a prison and all the prisoners there were either Black or Coloured. Part of the day’s events involved meeting them, but first the players took turns viewing the cell where Mandela had spent eighteen of his twenty-seven years in captivity. The players entered the cell one or two at a time; it couldn’t hold any more than that. Having just met Mandela, they knew he was a tall man like most of them if not as broad. It required no great mental leap to picture the challenges, physical and psychological, of being confined in a box so small for so long.

4 After Mandela’s cell the Springbok players went outside to the yard where Mandela had once been obliged to break stones. Waiting for them was a group of prisoners.

5 “They were so happy to see us,” Pienaar said. “Despite being confined here they were obviously so proud of our team. I spoke to them about our sense that we were representing the whole country now, them included, and then they sang us a song. James Small — I’ll never forget this — stood in a corner, tears streaming out. James lived very close to the sword and I think he must have felt, ‘I could have been here.’ Yes, he felt his life could so easily have gone down another path. But,” Pienaar added, recalling the bruising fights he would get into when he was younger, the time he thought he had killed a man, “... but mine too, eh? I could have ended up there too.”

6 Small remembered the episode. “The prisoners not only sang for us, they gave us a huge cheer and I ... I just burst into tears,” he said, his eyes reddening again at the recollection. “That was where the sense really took hold in me that I belonged to the new South Africa, and where I really got a sense of the responsibility of my position as a Springbok. There I was, hearing the applause for me, and at the same time thinking about Mandela’s cell and how he spent twenty-seven years in prison and came out with love and friendship. All that washed over me, that huge realization, and the tears just rolled down my face.”

Second Read

- Reread the text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

10. **Key Ideas and Details:** Why does the author include the quotation from Du Plessis in paragraph 2? What point does it make?

11. **Key Ideas and Details:** What effect does meeting with the prisoners described in paragraph 6 have on team members? Choose a quote and explain how it shows the effect.

12. **Key Ideas and Details:** Based on James Small's own words in paragraph 6, describe how he felt about "One Team, One Country."

Working from the Text

13. After viewing the film clip, work with a partner or small group to record differences between the text and film. Make inferences about why you think the changes were made.

How the Text Was Changed in the Film	Effect of the Change on the Audience

Check Your Understanding

Did the film version of the scene capture the emotional spirit of the text version? Explain your opinion using evidence from both the film and book.

My Notes

Comparing Text and Film

My Notes

Viewing the Film *Invictus*

14. Imagine trying to effectively capture the spirit of a sporting event on film. What would the challenges be? How might a filmmaker deal with these challenges? Can you think of any films that have done this well?

As you watch the final clip from *Invictus*, take notes on the effects of the filmmaker's choices regarding images and dialogue. You may choose to divide the work with a partner and share notes after viewing the film clip.

<p>Images:</p>	<p>Effect on the audience:</p>
<p>Dialogue:</p>	<p>Effect on the audience:</p>

Setting a Purpose for Reading

- As you read the nonfiction text, underline words or images that appeared in the film version.
- Circle unknown words and phrases. Try to determine the meaning of words by using context clues, word parts, or a dictionary.

Nonfiction

Playing the Enemy: Nelson Mandela and the Game That Made a Nation

The Rugby World Cup

1 “When the game ended,” Morne Du Plessis said, “I turned and started running towards the tunnel and there was Edward Griffiths, who had invented the ‘One Team, One Country’ slogan, and he said to me, ‘Things are never going to be the same again.’ And I agreed instantly, because I knew right there that the best was behind, that life could offer nothing better. I said to him ‘We’ve seen it all today.’”

2 But Du Plessis was wrong. There was more. There was Mandela going down onto the **pitch**, with his jersey on, with his cap on his head to hand over the cup to his friend Francois. And there was the crowd again — “Nelson! Nelson! Nelson!” — enraptured, as Mandela appeared at the touchline, smiling from ear to ear, waving to the crowd, as he prepared to walk toward a little podium that had been placed on the field where he would hand the world cup trophy to Francois Pienaar.

3 The gods at that moment were Mandela and Pienaar, the old man in green, crowned king of all South Africa, handing the cup to Pienaar, the young man in green, **anointed** that day as the spiritual head of born-again Afrikanerdom.

4 As the captain held the cup, Mandela put his left hand on his right shoulder, fixed him with a fond gaze, shook his right hand and said, “Francois, thank you very much for what you have done for our country.”

5 Pienaar, meeting Mandela’s eyes, replied, “No, Mr. President. Thank you for what you have done for our country.”

6 Had he been preparing for this moment all his life, he could not have struck a truer chord. As Desmond Tutu said, “That response was made in heaven. We human beings do our best, but those words at that moment, well you couldn’t have scripted it.”

7 Maybe a Hollywood scriptwriter would have had them giving each other a hug. It was an impulse Pienaar confessed later that he only barely restrained. Instead the two just looked at each other and laughed. Morne du Plessis, standing close by, looked at Mandela and the Afrikaner **prodigal** together, he saw Pienaar raise the cup high above his shoulders as Mandela, laughing, pumped his fists in the air, and he struggled to believe what his eyes were seeing. “I’ve never seen such complete joy,” Du Plessis said. “He is looking at Francois and just, sort of, keeps laughing ... and Francois is looking at Mandela and ... the bond between them!”

8 It was all too much for the tough-minded Slabbert, hard-nosed veteran of a thousand political battles. “When Francois said that into the microphone, with Mandela there listening, laughing, and waving to the crowd and raising his cap to them, well,” said Slabbert, “*everybody* was weeping. There wasn’t a dry eye in the house.”

9 There wasn’t a dry eye in the country.



WORD CONNECTIONS

Etymology

A trophy is a cup or other object given to winners of a contest. The word has its roots in ancient times, when warriors would take the weapons of those whom they had conquered as a prize of battle. The word comes to us from the French *trophée*, which referred to the display of such weapons.

pitch: the playing field

My Notes

anointed: chosen to lead

prodigal: someone who has behaved recklessly in the past but has reformed his behavior

Comparing Text and Film

My Notes



At the 1995 Rugby World Cup, President Nelson Mandela congratulates Springbok skipper Francois Pienaar after handing him the William Webb Ellis trophy at Ellis Park in Johannesburg, South Africa. How does this moment in South African history symbolize a greater future for the country?

Second Read

- Reread the nonfiction text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

15. **Key Ideas and Details:** What evidence in paragraph 7 supports the idea that sport had the effect that Mandela was counting on to unite his country?

16. **Craft and Structure:** Explain the expression “[t]here wasn’t a dry eye in the house” in paragraph 8. What did the author mean by “There wasn’t a dry eye in the country” in paragraph 9?

Check Your Understanding

Paragraph 7 suggests that a Hollywood scriptwriter would change the final scene. Why do you think they did not? What responsibilities do you think an author has when portraying a true event?

Language Checkpoint: Using Pronouns

LC 3.20

Learning Targets

- Explore how pronouns work.
- Use pronouns clearly and effectively when writing.

Understanding Pronouns and Antecedents

Clarity is very important to writing. Readers can easily misunderstand what you mean if your writing is unclear. They may also stop paying attention to your ideas if your writing is confusing or boring. Using pronouns correctly can add variety to your sentences and help make your writing clear.

Pronouns are words that, like nouns, refer to persons, places, ideas, and things. *He*, *she*, and *it* are all pronouns that are very common in English. In a sentence, a pronoun can take the place of or refer to a noun. That noun is the pronoun's **antecedent**. Here is an example sentence from paragraph 4 of "Playing the Enemy: Nelson Mandela and the Game That Made a Nation," by John Carlin.

Pienaar would not have guessed it at the time, but winning him over—and through him, enlisting the rest of the Springbok team—was an important objective for Mandela.

In this example, *Pienaar* is replaced by the pronoun *him* twice in the sentence. *Him* is the pronoun, and *Pienaar* is the antecedent.

1. Read this sentence from the same text. Mark the pronouns being used, and circle their antecedents.

Mandela never made his purpose overt in that first meeting with Pienaar, but he did edge closer to the main theme when he switched the conversation to his memories of the Barcelona Olympic Games.

2. Understanding antecedents becomes more important over the course of a paragraph. Read these sentences from the beginning of "Playing the Enemy," and identify the antecedent of each underlined pronoun.

Dressed in a dark suit and tie, Pienaar entered through a small door at the buildings' west wing, ducked through a metal detector, and presented himself to two policemen waiting for [1] him at a desk behind a green-tinted window of thick bulletproof glass. Both being Afrikaners, [2] they immediately started engaging [3] him animatedly on rugby. The policemen dropped [4] him off at a small waiting room, bare save for a table and some leather chairs, into which Mandela's personal assistant, a tall imposing black lady called Mary Mxadana who asked [5] him to take a seat and wait a moment. [6] He sat in the room alone for five minutes, [7] his palms sweating. "I was incredibly tense as the moment arrived when I would meet [8] him," he recalled. "I was really in awe of [9] him. I kept thinking, 'What do I say? What do I ask [10] him?'"

[1] Pienaar	[6]
[2]	[7]
[3]	[8]
[4]	[9]
[5]	[10]

Technology Tip

Use the Spelling and Grammar Check tool in your word processing program to ensure that all the pronouns in your writing are spelled and capitalized correctly.

Language Checkpoint: Using Pronouns

Having Clear References in Your Writing

3. Read the following sentences and mark each pronoun. Explain what is confusing about the sentence.

a. Nick read about Mandela and Pienaar and his plan to harness the power of sports for good.

b. Sports affect many people strongly, and they can offer new opportunities for understanding.

c. Although Pienaar is unsure what to expect at the meeting with Mandela, he makes him feel safe.

4. **Quickwrite:** What can make pronoun use confusing in these kinds of sentences?

Pronoun Shifts

When shifting between persons (plural and singular), be sure that pronoun shifts are consistent as well. If the pronoun refers to a singular noun, a singular pronoun should be used consistently in the remainder of the sentence. Here's an example from "Playing the Enemy":

Had he been preparing for this moment all his life, he could not have struck a truer chord.

In the example, each pronoun—used to refer to Francois Pienaar—is singular: *he*, *his*, and *he*. Since the noun being replaced is singular, each pronoun must also be singular.

5. In this sentence, find the inappropriate shift in pronoun use. Mark the error and write a revised version of the sentence.

The time had come to abandon old, counterproductive ideas, mainly because it was holding people back.

Revising

Read this paragraph from a student's response to "Playing the Enemy." Work with a partner to check whether the pronouns are clear and correct. Revise any sentences that could be clearer, that have inappropriate pronoun shifts, or could flow more naturally with the use of pronouns.

[1] When you read about Nelson Mandela, we will see how he was considerate when interacting with diverse groups of people. [2] He was always respectful of his or her intelligence and point of view. [3] It was considerate about bringing up and introducing them to new ideas. [4] He took time with Pienaar to determine that Pienaar was "a highly intelligent person" before introducing Pienaar to the idea of using rugby "for the purpose of nation-building." [5] He didn't know how he would actually react to the idea, but his understanding of people's perspectives allowed him to gauge their response.

Check Your Understanding

Imagine you are doing a peer review of a partner's draft and you come across the following sentences:

The players had their practice cancelled and were concerned that they would be unable to prepare for the upcoming championship. They were going to take place in three days, and time was running out. The team didn't know what they could do with so little time to adjust its plans.

In your own words, give your partner clear directions for revising this paragraph and using pronouns correctly in the future. Then, add a question to your Editor's Checklist that will remind yourself to check pronouns in your own writing.

Language Checkpoint: Using Pronouns

Practice

Return to the text-dependent question responses you wrote in Activity 3.20 and check your use of pronouns and antecedents. Work with a partner to:

- Underline each pronoun.
- Circle the antecedent to which the underlined pronoun refers.
- Fix any incorrect pronoun shifts you find, and revise to correct unclear references.

Learning Targets

- Analyze a speech to identify how the speaker shows himself to be a world leader.
- Draw on information learned during the unit to identify a subject for a biographical presentation, and generate potential research questions.

Preview

In this activity, you will read a speech by Nelson Mandela and think about how the author reveals himself through his own words.

Setting a Purpose for Reading

- As you read the speech, underline words and phrases that reveal what Mandela will do in the future to help all people.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Place an asterisk next to words and phrases that indicate Mandela's emotions, values, or personality traits.

Speech

Excerpt from **Nelson Mandela's Nobel Prize Acceptance Speech**

- 1 We do not believe that this Nobel Peace Prize is intended as a **commendation** for matters that have happened and passed.
- 2 We hear the voices which say that it is an appeal from all those, throughout the universe, who sought an end to the system of apartheid.
- 3 We understand their call, that we devote what remains of our lives to the use of our country's unique and painful experience to demonstrate, in practice, that the normal condition for human existence is democracy, justice, peace, non-racism, non-sexism, prosperity for everybody, a healthy environment and equality and solidarity among the peoples.
- 4 Moved by that appeal and inspired by the eminence you have thrust upon us, we undertake that we too will do what we can to contribute to the renewal of our world so that none should, in future, be described as the "wretched of the earth".
- 5 Let it never be said by future generations that indifference, cynicism or selfishness made us fail to live up to the ideals of humanism which the Nobel Peace Prize encapsulates.
- 6 Let the strivings of us all, prove Martin Luther King Jr. to have been correct, when he said that humanity can no longer be tragically bound to the starless midnight of racism and war.
- 7 Let the efforts of us all, prove that he was not a mere dreamer when he spoke of the beauty of genuine brotherhood and peace being more precious than diamonds or silver or gold.
- 8 Let a new age dawn!

LEARNING STRATEGIES:
Graphic Organizer, Outlining,
Visualizing

My Notes

commendation: praise; endorsement

Follow the Leader

My Notes

Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Note the imagery of the last three paragraphs. Choose one of the images and explain why Mandela included it in his speech.

Working from the Text

2. **Quickwrite:** What are some of the character traits that great leaders have in common? Who are some historical or modern figures that you consider to be great leaders?
3. **Discussion:** What made Nelson Mandela a great leader?
4. As you explore speeches by other great leaders, complete the following graphic organizer to evaluate the character revealed by their words. Think of their potential as a possible subject for your biographical presentation.

Name of Speaker and Quote from Speech	Character Traits Revealed by Speaker's Words	Why I Might Be Interested in Researching This Speaker

5. Meet with your research group or partner and compare notes to generate a list of potential subjects for your biographical presentation and draft an initial set of research questions. As you consider subjects from your independent reading and begin asking questions, draw on the information you have learned in this unit about Nelson Mandela's leadership. Then select a leader whose choices also had positive consequences for society.

Language and Writer's Craft: Dangling and Misplaced Modifiers

As you prepare to complete Embedded Assessment 1, think about how you will use language for your presentation and on your visuals. Careful writers create sentences that are vivid and powerful. They are also careful not to create confusion with misplaced modifiers.

A **misplaced modifier** is a word, phrase, or clause that is separated from the word it modifies. This separation can cause confusion for the reader, and it often creates silly sentences. When a modifier is misplaced, we say that it “dangles.”

Example: She saw a moose *on the way to the store*.

In this sentence, the prepositional phrase *on the way to the store* modifies the word *moose* and makes it seem that the moose is on its way to the store. To fix the sentence the writer needs to move the prepositional phrase so that it modifies the subject of the sentence. The sentence should read:

On the way to the store, she saw a moose.

Sometimes all you need to do is move the modifier. Other times you may have to rewrite the entire sentence.

PRACTICE Identify the two sentences that include misplaced modifiers, and then revise the sentences so that they are clearer.



Independent Reading Checkpoint

Use your independent reading notes to list three facts you have learned about Nelson Mandela and three facts you have learned about the subject of your independent reading text.

My Notes

Creating a Biographical Presentation

ASSIGNMENT

Work with a research group to create and deliver a biographical multimedia presentation of a great leader whose choices have had positive consequences for society.

Planning and Prewriting:
Take time to collaborate on a plan for your presentation.

- Who are some possible subjects, that is, great leaders who have contributed to positive change?
- What research strategies (such as KWHL) will help your group generate research questions?
- What visuals will you need to find or create?

Researching: Gather information from a variety of reliable sources.

- How will you gather a variety of useful sources, and what criteria will you use to determine reliability?
- How will you create note cards to record each source's bibliographic information as well as the information that answers your research questions?
- How will you revise your search and generate new research questions based on what you learn?

Drafting and Creating:
Create a multimedia project and annotated bibliography.

- How will you create an annotated list with a citation, summary, and evaluation of each source?
- How will you use multimedia to present your subject's history, character, choices, actions, and words to justify your selection of that person as a great leader?
- How can the Scoring Guide help you evaluate how well your project meets the requirements of the assignment?

Rehearsing and Presenting: Refine your communication skills as a speaker and listener.

- How and when will you present your project to another group for feedback and suggestions?
- How and when will you present your multimedia project to the class?
- How will you take notes on your observations, reflections, and questions during the other class presentations?

Technology Tip

Use a presentation tool such as PowerPoint or Prezi to organize the multimedia and visual aspects of your presentation.

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- What were the challenges of creating a collaborative multimedia presentation? How did you and your group confront these challenges?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> clearly describes in detail the subject's character and personal history and includes specific examples of the choices, actions, and words that made him or her a great leader shows extensive evidence of research conducted maintains focus on the main points of the summary and effectively communicates to the intended audience. 	<p>The presentation:</p> <ul style="list-style-type: none"> describes the subject's character and personal history and includes examples of the choices, actions, and/or words that made him or her a great leader contains evidence of research conducted focuses on the main points and clearly communicates to the intended audience. 	<p>The presentation</p> <ul style="list-style-type: none"> contains little information and neglects to make clear what distinguishes the subject as a great leader contains minimal evidence of research conducted. 	<p>The presentation</p> <ul style="list-style-type: none"> provides no clear sense of what distinguishes the subject as a great leader contains no evidence of research conducted.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> uses well-chosen and relevant visuals with explanatory captions, and includes photos, tables, and/or charts created and interpreted by students shows collaborative group work to present the project, using all members effectively contains a precise annotated bibliography, a well-written summary of relevant source information, and a description of how each source was evaluated and assisted the research. 	<p>The presentation</p> <ul style="list-style-type: none"> uses a variety of relevant visuals created or interpreted by the students shows collaborative group work to present the project with equal division of work contains an annotated bibliography of sources with few errors, a summary of source information, and a description of how each source was evaluated and assisted the research. 	<p>The presentation</p> <ul style="list-style-type: none"> contains few visuals or visuals that are not clear in their purpose shows that the group did not work collaboratively to present the project may be missing sources or have incorrect citations (multiple errors in conventions and/or spelling), a minimal summary of the information contained in the source, and/or an inadequate description of how each source assisted the research. 	<p>The presentation</p> <ul style="list-style-type: none"> may be lacking visuals shows little or no collaboration among group members is missing sources or has numerous errors in citations, a minimal or no summary of the information contained in sources, and/or no description of how each source assisted the research.

Creating a Biographical Presentation

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Use of Language	<p>Each presenter</p> <ul style="list-style-type: none"> • uses appropriate eye contact, adequate volume, and clear pronunciation • displays a sophisticated variety of sentence types used appropriately • uses formal style and precise academic language • displays few errors in grammar, spelling, capitalization, and punctuation that do not detract from excellence. 	<p>Each presenter</p> <ul style="list-style-type: none"> • connects with the audience through adequate volume, eye contact, and pronunciation • uses a variety of well-chosen sentence types • uses formal and academic language appropriately • displays only a few errors in spelling and grammar. 	<p>Each presenter</p> <ul style="list-style-type: none"> • fails to maintain connection to audience with effective eye contact, volume, and/or speech clarity • shows little variety in sentence types • shows difficulty with the conventions of formal language and academic vocabulary • includes some errors in grammar and spelling. 	<p>Each presenter</p> <ul style="list-style-type: none"> • shows serious flaws in the ability to construct purposeful sentences to convey ideas • uses language that is confused or confusing • includes errors in grammar, spelling, and conventions that interfere with meaning.



How We Choose to Act

Visual Prompt: Study the scene in the photo. How does this scene relate to a monologue?

Unit Overview

In this unit, you will discover that writers make choices about their use of language based on their intended effect, just as a performer or presenter makes choices about oral and physical delivery. To prepare for Embedded Assessment 1, you will practice reading and analyzing poetry as well as portraying various characters in group and individual performances. The unit will finish with an opportunity for you to perform a scene from a Shakespearean comedy.

GOALS:

- To increase textual analysis skills across genres
- To strengthen verbal and nonverbal communication skills
- To improve oral fluency and presentation skills
- To collaborate on a Shakespearean performance

ACADEMIC VOCABULARY

precise
structure
improvise
diagram

Literary Terms

persona
oral interpretation
rhyme scheme
alliteration
assonance
consonance
monologue
pantomime
verse
prose
poetic devices
internal rhyme
parody
vocal delivery
visual delivery
dialogue

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Previewing the Unit

LEARNING STRATEGIES:

QHT, Marking the Text,
Skimming/Scanning

My Notes

Literary Terms

A **persona** is the voice or character speaking or narrating a story.



INDEPENDENT READING LINK

Read and Respond

In the first part of this unit, you will be reading and creating monologues. Choose a work of fiction written from a first-person point of view. Preview possible choices by reading a few pages to make sure the text is interesting to you. Use your Reader/Writer Notebook to create a reading plan and respond to any questions, comments, or reactions you might have to your reading. You can also jot notes in your Independent Reading Log.

Learning Targets

- Identify the skills and knowledge needed to complete Embedded Assessment 1 successfully.
- Preview and choose a text for independent reading, and set goals in an independent reading plan.

Making Connections

In this unit, you will study oral presentations and performance. You will be making creative choices about how to write and present a monologue. You will also present a scene from Shakespeare and will make choices about how to address your audience as a performer.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How do writers and speakers use language for effect?
2. How do performers communicate meaning to an audience?

Developing Vocabulary

Look through the Table of Contents, and use a QHT chart to sort the Academic Vocabulary and Literary Terms. One academic goal is to move all words to the “T” column by the end of the unit.

Unpacking Embedded Assessment 1

Do a close reading of Embedded Assessment 1. Underline or highlight key skills and knowledge you will need to be successful with the assignment.

Your assignment is to write and present a monologue about a topic that sparks a strong emotion (e.g. amusement, regret, disappointment, excitement, joy, sadness, contentment, or anger). You may choose to speak as yourself, or you may adopt a **persona**.

You will work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts and skills. After each activity, use this graphic to guide reflection about what you have learned and what you still need to learn to be successful on the Embedded Assessment.

Creating an Independent Reading Plan

The unit focuses on literary text analysis, using language for effect, and presentation skills. Throughout the unit, you will be asked to transform chunks of your selected Independent Reading text into monologue format, and you will practice delivering your text orally in front of your peers. After choosing a text, add it to your Independent Reading List, and make a plan for when you will read and how many pages you will read each day.

Learning Targets

- Analyze the use of vocabulary, diction, punctuation, and musical devices in poetry.
- Apply an analysis of a poem's meaning and form to an oral interpretation.
- Use precise language to compare and contrast two poems.

Preview

In this part of the activity, you will read a poem and think about the way the author uses language.

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that create an image.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- As you read, pause at the end of stanzas or in other places where there seems to be a natural break. Write a slash (/) where you pause.

ABOUT THE AUTHOR

Robert Frost (1874–1963) was one of America's most popular 20th-century poets. For much of his life, he lived on a farm in New Hampshire and wrote poems about farm life and the New England landscape. He wrote "Stopping by Woods on a Snowy Evening" in 1922, and he described it as his favorite work, calling it his "best bid for remembrance."

Poetry

Stopping by Woods on a Snowy Evening

by Robert Frost

Whose woods these are I think I know,
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

- 5 My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.



LEARNING STRATEGIES:

Summarizing, Questioning the Text, Rereading, Marking the Text, Note-taking, Drafting

My Notes

Using Language for Effect

My Notes

He gives his harness bells a shake

10 To ask if there is some mistake.

The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,

But I have promises to keep,

15 And miles to go before I sleep,

And miles to go before I sleep.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What does “queer” mean in line 5? How do you know?

2. **Key Ideas and Details:** Summarize each stanza of the poem. How does the meaning of the poem develop as the stanzas progress?

Literary Terms

An **oral interpretation** is reading aloud a literary text with expression.

A **rhyme scheme** is a consistent pattern of end rhyme throughout a poem.

Alliteration is the repetition of a consonant sound at the beginning of a word.

Assonance is the repetition of identical or similar vowel sounds in neighboring words.

Consonance is the repetition of consonant sounds.

Working from the Text

Poetry is meant to be read aloud. Poets are masters of language who delight in the sense and the music of language. When reading poetry, always be aware of how it can be read aloud. An **oral interpretation** is a speaker's interpretation of the sense and sound of the language of poetry.

When reading for the sense of a poem, pay attention to the following:

- vocabulary
- diction
- punctuation
- musical devices

In order to read for the sound of a poem, pay attention to **rhyme**, **alliteration**, **assonance**, and **consonance**. Poets use these devices to create a musical effect with language, which is why these devices are called *poetic musical devices*.

3. Read “Stopping by Woods on a Snowy Evening” multiple times to prepare for an oral interpretation. Remember that an oral interpretation is a read-aloud of a literary work with expression. Work with a partner to mark the poem for volume, rate, pitch, and inflection. Then practice reading the poem aloud multiple times with your partner. Use the following annotations to mark the poem for reading aloud.

- **Volume** is the loudness of a speaker’s voice. Use a double underline for louder and a single underline for softer.
- **Rate** is the speed at which a speaker delivers words. Use a right arrow (→) above words to indicate faster and a left arrow (←) to indicate slower.
- **Pitch** is the highness or lowness of a speaker’s voice. Use an up arrow to indicate a higher pitch (↑ = high) and a down arrow to indicate a lower pitch (↓ = low).
- **Inflection** is the *emphasis* a speaker places on words through change in volume or pitch. Highlight words to emphasize.

Check Your Understanding

There are four rhyme schemes in the poem “Stopping by Woods on a Snowy Evening.” Using four different colors, highlight the words for each rhyme scheme. Is there a pattern to the rhymes used? If so, what is it?

Preview

In this part of the activity, you will read and analyze several poems. Then you will work with a group to present an oral interpretation of one of the poems.

Setting a Purpose for Reading

- As you read the poems, underline words and phrases that create an image.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- In the My Notes section, write down any poetic musical devices you notice in each poem: rhyme, alliteration, assonance, and/or consonance.



WORD CONNECTIONS

Roots and Affixes

Diction contains the Latin root *dict*, meaning “say, declare, proclaim.” The root appears in *dictionary*, *predict*, *contradict*, and *dictator*. The Latin suffix *-ion* means “being the result of.”

My Notes

Using Language for Effect

My Notes

ABOUT THE AUTHOR

E. E. (Edward Estlin) Cummings (1894–1962) was born in Cambridge, Massachusetts, and attended Harvard University. He is known for experimenting with form, spelling, and punctuation in his poetry, and he kept to the unique style that he developed through this experimentation throughout his career. At the time of his death in 1962, Cummings was one of the most widely read American poets, and his popularity endures to this day.

Poetry

maggie and milly and molly and may

by E. E. Cummings

maggie and milly and molly and may
went down to the beach(to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

5 milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and

may came home with a smooth round stone

10 as small as a world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea

languid: limp, drooping



ABOUT THE AUTHOR

Langston Hughes (1902–1967) was a prominent figure in the Harlem Renaissance. His poems, plays, and stories frequently focused on the African American experience, particularly on the struggles and feelings of individuals.

Poetry

Mother to Son

by Langston Hughes

Well, son, I'll tell you:

Life for me ain't been no crystal stair.

It's had tacks in it,

And splinters,

5 And boards torn up,

And places with no carpet on the floor —

Bare.

But all the time

I've been a-climbin' on,

10 And reachin' landin's,

And turnin' corners,

And sometimes goin' in the dark

Where there ain't been no light.

So boy, don't you turn back.

15 Don't you set down on the steps

'Cause you finds it's kinder hard.

Don't you fall now —

For I've still goin', honey,

I've still climbin',

20 And life for me ain't been no

crystal stair.

GRAMMAR & USAGE

Cultural Connections

In his work, Langston Hughes wanted to represent everyday African Americans, “people up today and down tomorrow, working this week and fired the next, beaten and baffled, but determined not to be wholly beaten.”

One way he did this was by using forms and structures reflective of African American English. Notice these features in the poem “Mother to Son.”

He uses double negatives to intensify the negation.

Example: Life for me *ain't* been *no* crystal stair.

He ends words with *n'* instead of *ng*.

Example: *turnin'* corners

As you read the poem, look for additional usage of nonstandard English. Think about the effects this language has on the poet's message and theme.

My Notes

Using Language for Effect

My Notes

ABOUT THE AUTHOR

Mexican writer José Juan Tablada (1871–1945), who introduced haiku to the Spanish language, is considered the father of modern Mexican poetry. During a visit to Japan, he was introduced to haiku, a traditional poetry form that is usually made up of three lines with a total of 17 syllables. Writing in Spanish, Tablada did not try to imitate Japanese culture in his haiku but created poems that reflected Mexican culture.

Poetry

Haiku

by José Juan Tablada, translated by Samuel Beckett

The brilliant moon
working through its web
keeps the spider awake.

Sea the black night,
the cloud a shell,
the moon a pearl.

Tender willow,
almost gold, almost amber,
almost light ...

Although he never stirs from home
the tortoise, like a load of furniture
jolts down the path.

The garden is thick with dry leaves:
on the trees I never saw
so many green, in spring ...

ABOUT THE AUTHOR

Phil W. Petrie is a freelance writer and former book publishing editor. He lives in Clarksville, Tennessee, and has written articles for numerous publications, including *Black Enterprise* and *The New Crisis*.

Poetry

It Happened in Montgomery *for Rosa Parks*

by Phil W. Petrie

Then he slammed on the brakes —
Turned around and grumbled.
But she was tired that day.
Weariness was in her bones.

5 And so the thing she's done yesterday,
And yesteryear,
On her workdays,
Churchdays,
Nothing-to-do-I'll-go-and-visit
10 Sister Annie Days —
She felt she'd never do again.
And he growled once more.
So she said:

"No sir ... I'm stayin right here."

15 And he gruffly grabbed her,
Pulled and pushed her —
Then sharply shoved her through the doors.
The news slushed through the littered streets
Slipped into the crowded churches,
20 Slimmered onto the unmagnolied side of town.
While the men talked and talked and talked.
She —
Who was tired that day,
Cried and sobbed that she was
25 glad she'd done it.
That her soul was satisfied.



My Notes

Using Language for Effect

My Notes

That Lord knows,
A little walkin' never hurt anybody;
That in one of those unplanned, unexpected
30 Unadorned moments —
A weary woman turned the page
of History.

Second Read

- Reread the poems to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

“maggie and milly and molly and may”

4. **Craft and Structure:** In the poem “maggie and milly and molly and may,” find examples of the author’s use of capitalization and punctuation. What is the intended effect of this use?

5. **Key Ideas and Details:** Summarize each couplet of the poem. The last line says “it’s always ourselves we find in the sea.” What do the items that the girls find tell us about the girls themselves?

“Mother to Son”

6. **Key Ideas and Details:** Find examples of Hughes’s use of commas (,) and dashes (—) in this poem. What is the intended effect of each piece of punctuation?

7. **Key Ideas and Details:** In both the first and last couplets of this poem, the narrator says, “life for me ain’t been no crystal stair.” What has her life been like? Use evidence from the poem to support your thinking.

Haiku

8. **Craft and Structure:** In the first two haiku, how do the author’s words help develop sensory images? Provide specific examples.

9. **Craft and Structure:** How does José Juan Tablada use punctuation for effect in his haiku?

“It Happened in Montgomery”

10. **Craft and Structure:** Phil Petrie uses the dash (—) throughout his poem. Petrie also uses informal language such as “stayin’” and “walkin’.” What is the intended effect of this punctuation and diction?

11. **Key Ideas and Details:** Describe the events in the poem. How does the sequence of events develop the narrative?

My Notes

Using Language for Effect

My Notes

ACADEMIC VOCABULARY

When you are **precise**, you are accurate and careful about details. This **precision** creates **preciseness** or clarity of thought. Using language accurately and choosing exact words is important in describing ideas; it is also important in mathematics and science.

Working from the Text

Your teacher will assign your group one of the poems to study and read aloud. In your group, analyze the poem you have been assigned for its use of vocabulary, diction, punctuation, and musical devices. Mark the text to prepare an oral interpretation, and practice reading the poem out loud. Make sure to take detailed notes during the discussion; you will be responsible for reading and teaching this poem to a new group.

12. In your jigsaw group, listen as others present their oral interpretations. Take notes (focusing on the writer's use of language), and ask questions for clarification when you need more information or a different explanation. When it is your turn to speak, present your poem and oral interpretation. Be sure to make eye contact and speak with appropriate volume and rate.

Check Your Understanding

Select a poem (or set of poems) you listened to, and explain how listening to the oral interpretation affected your understanding of the ideas and emotions in the poem. Be sure to use **precise** language to explain your response.

Writing to Sources: Explanatory Text

Select two poems and compare and contrast the writers' use of language (vocabulary, diction, punctuation) and of poetic musical devices. What effect do the poets achieve through their language choices? Be sure to:

- Start with a topic sentence that explains the effect of the poems' language and poetic musical devices.
- Use examples of specific language from each of the poems.
- Use the specific literary terminology you have learned in this activity.

Analyzing a Comedic Monologue

ACTIVITY 4.3

Learning Targets

- Evaluate the ideas, structure, and use of language in a comedic monologue performance.
- Evaluate a comedic monologue, and create a humorous effect in a written response.
- Write a comedic monologue with effective ideas, structure, and language.

The Oral Tradition

Sharing information and stories begins with oral communication. The oral tradition of telling and listening to stories is an ancient art form that has a modern expression in drama. Actors, though, are not the only people who communicate orally. The art of expressing yourself orally is probably one of the most important communication skills you can master.

1. **Quickwrite:** Think about speeches or dialogue by characters you may have seen on television. What made them catch your attention? What was interesting or memorable about them?

Performance is a way of honing your ability to communicate with others by making physical and vocal choices in order to convey a certain idea, feeling, or tone. Tone, which you studied in the last unit, is a writer's or speaker's attitude toward a subject.

As you discovered in the previous activity, oral interpretation involves understanding a literary text and then using your voice (through volume, rate, and inflection) to best convey its meaning. Another type of oral performance is a **monologue**. A monologue is an extended speech, written from the first-person point of view, in which a performer presents his or her—or a character's—thoughts on a subject.

Monologues have a certain **structure**: a beginning that hooks the reader, a middle that sequences and develops ideas, and an end that offers a conclusion. Content is tailored to the purpose and audience. Because monologues are written to be performed, they sometimes contain stage directions (italicized instructions for physical and/or oral delivery in parentheses) and line or paragraph numbers. Monologues can be humorous or dramatic, as you will see.

2. Create a word map in your Reader/Writer Notebook for *monologue*. Record and share what you already know and what you learn during class. As your understanding deepens throughout the unit, continue to take notes and organize information and examples related to this form of writing.

LEARNING STRATEGIES:

Word Map, Note-taking, Quickwrite, Discussion Groups, Graphic Organizer, Drafting

Literary Terms

A **monologue** is a speech or written expression of thoughts by a character and is always written from the first-person point of view.

ACADEMIC VOCABULARY

Structure refers to the arrangement of the parts of something. In this usage, *structure* is a noun. In its verb form, to **structure** something is to build or construct or arrange in a definite pattern or organization.

WORD CONNECTIONS

Roots and Affixes

Monologue comes from the Greek words *mono*, meaning “one,” and *logos*, meaning “words, speech, or reason.”

This combination of words conveys the idea that a monologue is a speech by one person. The root *mono* is also found in words such as *monorail*, *monogamy*, and *monochromatic*.

Analyzing a Comedic Monologue

My Notes

Viewing a Comedic Monologue

3. **Quickwrite:** When you think of Halloween, what images, memories, and/or feelings come to mind? Can you remember your worst or best Halloween? If so, what made it so awful or so fun?

4. Your teacher will show you a video clip of a comedic performance. As you watch the scene, think about the audience and purpose. Write as much as you can about both.

Audience:

Purpose:

5. As you discuss the audience and purpose in class, write down the statement of audience and purpose that your class develops.

Audience:

Purpose:

6. As you view the clip for the second time, think about what makes a monologue comedic and how oral delivery and physical action help the viewer to understand the comic performance. Use the Embedded Assessment 1 Scoring Guide to analyze and evaluate your assigned area—ideas, structure, or use of language—and write your comments in the following graphic organizer. Determine how effective the monologue is for your assigned area, given the intended audience and purpose.

A. Ideas: See descriptors on Scoring Guide.

Explanation:

B. Structure: See descriptors on Scoring Guide.

Explanation:

C. Use of Language: See descriptors on Scoring Guide.

Explanation:

7. What were the intended audience and purpose for this monologue?

8. Share your evaluation of the monologue you viewed with your expert group, listen to others' evaluations, and agree upon one rating and explanation to share with the class.

My Notes

Analyzing a Comedic Monologue

My Notes

Language and Writer's Craft: Dangling and Misplaced Modifiers

A **modifier** is a word, phrase, or clause that describes, clarifies, or gives more detail about a concept in the sentence. In this example, the opening phrase modifies, or describes, Halloween.

Example: *With its festive air, costumes, and candy,* Halloween is an exciting time.

A **dangling modifier** occurs when the modifier has nothing to describe, clarify, or give meaning to.

Example: *Eagerly awaiting Halloween,* my costume hung in my closet.

To fix a dangling modifier, you should revise the sentence to make it clear what the modifier is describing. In this revised sentence, the modifier clearly describes the subject of the sentence.

Example: *Eagerly awaiting Halloween,* I hung my costume in my closet.

A **misplaced modifier** is one that is placed too far away from the word or phrase it modifies, which can cause confusion and result in some silly sentences. In the following sentence, it seems like the writer's parents are actually from the store, not the costume.

Example: After many years of my begging, my parents *from the store* bought me a costume.

There are two strategies for revising sentences that contain a misplaced modifier.

- Make sure the word or phrase to which the modifier refers is named in the sentence.
- Make sure the modifier is close to the word or phrase it modifies.

The example above should be revised as follows, so that the modifier describes the costume, not the parents.

Example: After many years of my begging, my parents bought me a costume *from the store*.

PRACTICE Review your monologue evaluation, paying close attention to how modifiers are used. Revise sentences that contain misplaced or dangling modifiers.

Check Your Understanding

Consider how a comedic performance relies on all three elements (ideas, structure, and language) to create humor. Then revisit your monologue word map and add another layer of information and examples about successful monologues.

Narrative Writing Prompt

Draft an original narrative monologue about a real or imagined comic holiday experience. Be sure to:

- Use narrative techniques to tell the story and create interest.
- Follow the monologue structure, logically sequencing the events.
- Use specific language to communicate a humorous tone.
- Guide the oral interpretation by noting where specific movements, facial expressions, or voice inflections should be used.

Analyzing and Presenting a Dramatic Monologue

ACTIVITY 4.4

Learning Targets

- Analyze and compare the text and performance of a dramatic monologue.
- Create stage directions, and present an effective oral interpretation.

Preparing for an Oral Presentation

First, your teacher will do an oral interpretation of one of the monologues included in this activity.

1. As you listen to and watch the oral interpretation of the monologue, think about the voice, facial expressions, and gestures that you see. How do they help convey the tone and sense of the monologue?
2. While listening a second time, turn to the page with the text of the monologue, and mark the text by highlighting punctuation. Also place an asterisk (*) next to interesting use of language that helps you understand the persona of the speaker and the intended audience.

Preview

In this activity, you will analyze a dramatic monologue and then present an oral interpretation of the monologue.

Setting a Purpose for Reading

- As you read your assigned monologue, mark words that help you understand the persona of the speaker.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Deborah Karczewski teaches English and drama at the high school level. She wrote *Teens Have Feelings Too!* to give her drama students relevant and compelling material to practice with.

LEARNING STRATEGIES:

Marking the Text, Discussion Groups, Rereading, Brainstorming, Rehearsal, Choral Reading, Role Playing, Drafting

My Notes

Analyzing and Presenting a Dramatic Monologue

GRAMMAR & USAGE Punctuation

Monologues, like poetry, use punctuation for dramatic effect. You can use punctuation as a clue to guide your reading and performance of a text. Periods and semicolons mark longer pauses, while commas mark shorter ones. Exclamation points mark excitement, surprise, or shock, and question marks indicate a confused, uncertain, or reflective tone.

Take a look at these lines from the passage. How do the punctuation marks affect the tone of the text?

... *To the brat of the century? ... Arghhhh!*

Whew! That was a close one!

Look for other ways the writer uses punctuation to show how the monologue should be performed.

My Notes

Monologue

Roommate

from Teens Have Feelings Too!

by Deborah Karczewski

OK you little slug, here's the plan. If I have to be stuck with a little punk brother in my room, then you have to follow the rules. Got it?

It's bad enough that I'm gonna have to be tortured by a stinky, whiny, bottle-sucking baby in the house, but to give up half of my room? ... to the brat of the century? ...

Arghhhh! (*Or some noise of frustration*) This is worse than being stung by killer wasps! It's like being eaten by cannibals while I'm still alive! It's ... it's ... like having to clean the litter box of a giant Bengal Tiger!

So here's the rules, Turkey. One: observe the row of sock balls making a line down the middle of the floor. You stay on your side of the sock line. Understand? Well, OK ... you can cross to go to the bathroom ... but only once a night.

Two: my stuff is *my* stuff. You touch *anything* and you're asking for it. See?

Three: when I want my privacy, I'll put a sign on the outside of the door ... something like ... "Anyone Under This Height Stay Out!" If you want to come in, you can knock on the door and say, "Oh Great One, may I enter?" And maybe, just maybe ... if you're good, I'll let ya.

Hey, I know ... let's give it a try. You go outside the bedroom door. Yeah, that's good. Now shut the door. That's right. OK, now say, "Oh Great One, may I enter?"

(*Listens.*) I can't hear you. Say it louder ... Hey, pinhead, I can't hear you! (*Pause, followed by a look of shock*) What's that? (*Talking sweetly through the door*) Dad? Oh, nothing, Dad. We're just playing a game! Sure, he can come in any time he wants, cute little guy! (*Pause*) Whew! That was a close one!

Monologue

MR.
PERFECT
from **Teens Have Feelings Too!**

by Deborah Karczewski

My little brother is heaven's gift to mankind. Oh yes. Just ask my parents. Oh yes. He's the perfect child. Might as well dub him a knight now—Why wait till he's older? Hey, why not give him an honorary degree now to save some time later? Yeah, how 'bout his picture on a postage stamp? I know—What about sainthood? Jealous? Me? Now, why should I be jealous? I should be honored to live in the same house as our little prince. After all, Mr. Perfect always gets good grades ... Mr. Perfect is so cute and adorable ... Mr. Perfect's room is always clean ... He even hugs and kisses and salivates all over the relatives. Yes, I am lucky to share his genes. Every now and then, I forget how blessed I am. Silly me. Take yesterday for example: *someone* had taken my baseball glove without even asking and left it outside in the rain over night. But ... oh ... it was only an accident! Of course! How dense of me not to realize that! Or last week for example: Mr. Sunshine had left the top off of the trash can, which was an open invitation for every raccoon in the state. There was garbage all over the yard. But the little angel makes mistakes because he's so young, you see. And cleaning up the yard is a big job, too big for such a little guy like my brother. So, of course it makes sense that I would have to spend my Saturday scooping up old bones, rotten fruit crawling with ants, used kitty litter ... of course! I can't wait until Mr. Perfect moves up to my school next year. Maybe he has my parents wrapped around his obnoxious little finger ... but High School ... that's my territory. (*Evil, suggestive laugh*)

My Notes

Analyzing and Presenting a Dramatic Monologue

My Notes

Monologue

Family *Addition* *from* Teens Have Feelings Too!

by Deborah Karczewski

How can Mom be pregnant? This just can't be happening! First of all, she's way too old to be having another kid. And besides, there's already those two animals she calls my brothers! And—and that means that she and Dad—no, I'm not going to think about it! Where does she expect to put it—on the roof? If it's a boy, I'll be outnumbered even more! But if it's a girl, I'll be stuck with it in my room! A whiny, stinking, puking runt in my space! Not only will I not get any sleep, but everybody'll be in here all the time! That means I've got to constantly keep my room clean! This is torture!

I can just imagine Mom barging in every hour to see if the little tadpole is OK. Don't you think she should trust me to know if the kid's all right? I mean, after helping raise two brothers, I'm practically an expert! And Mrs. Meyer down the street says I'm always the first girl she calls when she needs a baby-sitter. She's always going on about how patient I am ... how little Cindy's always asking when I'll come back ...

Now that Cindy's a cute little kid. She's nothing like those two Neanderthals Mom calls my brothers. There's something special about a little girl ... You can dress her up ... brush her hair ... play dolls ...

OK. Mom can have a baby on one condition: it's *got* to be a girl!

Second Read

- Reread the monologues to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

“Roommate”

3. **Craft and Structure:** How does the writer use ellipses (...), exclamation points (!), and *italicized words* in this monologue? What is the effect?

“Mr. Perfect”

4. **Key Ideas and Details:** In lines 1–6, what honors does the narrator suggest for “Mr. Perfect”?

“Family Addition”

5. **Key Ideas and Details:** How does the narrator’s attitude about having a little sister change? Cite evidence from the text.

My Notes

Analyzing and Presenting a Dramatic Monologue

My Notes

Literary Terms

Pantomime is a form of acting without words, using motions, gestures, and expressions to convey emotions or situations.

Working from the Text

6. With your discussion group, read and analyze your assigned monologue to determine the audience and purpose. Write a description of the persona in the monologue.
7. Examine the monologue to determine which words you should emphasize in your oral interpretation. Make sure you consider how the punctuation affects the meaning and tone.
8. Mark the text to indicate effective **volume**, **rate** (speed), **pitch** (high or low), **inflection** (emphasis on specific words for effect), and **tone** (speaker's attitude toward the subject) throughout the monologue. Remember: these elements should shift if the ideas or speaker shifts.
9. Also mark the text to indicate appropriate **eye contact**, **facial expressions**, and **movement**. These elements should support your **tone**.
10. **Pantomime** and props help the audience make meaning during a presentation; both support the oral and physical delivery. Brainstorm creative yet simple ideas, and record your ideas next to specific sections in the monologue.
11. Divide the lines of the monologue equally between group members in preparation for your oral interpretation. Incorporate a choral reading to emphasize certain lines.

Introducing the Strategy: Choral Reading

With this strategy, a group reads a word, phrase, or line aloud while others listen. Members of the group may read the text aloud together or independently by rotating lines as part of presenting an interpretation of a text. Using this strategy, readers create different voices and emphasize words and lines to reflect interpretations. Choral reading is a strategy that helps a reader practice reading a text to develop fluency with the words.

12. Notice the stage directions in your monologue (the text in *italics*). How will your group follow these directions to deliver the monologue? What additional stage directions will you use? Write them beside your lines.
13. Rehearse your presentation with your group. Remember: when you are delivering a monologue from someone else's perspective, you are adopting a persona, which means you should imagine that you are that person. As you rehearse:
 - Read your lines several times to become familiar with them so you can deliver the lines fluently.
 - Practice delivering your lines multiple times, using a different volume, rate, pitch, inflection, and tone to see what works best, and then choose and mark what you will use for your presentation.
 - Practice using eye contact, facial expressions, and movement appropriate for your lines.

During Presentations

14. When it is your turn, deliver your oral interpretation of the monologue. Remember to make eye contact and to deliver your lines with expression.
15. As you listen to others' presentations, make notes about the ideas, structure, and use of language that helped you understand their interpretations.

After Presentations

16. Reflect on the preparation process and your presentation:
 - a. Are you satisfied with your presentation? Explain.
 - b. What helped you plan and prepare your presentation? Did anything interfere with your planning and preparation? Explain.
 - c. How did your presentation skills improve? What do you still need to work on?
 - d. What are your goals for next time?

My Notes

Analyzing and Presenting a Dramatic Monologue

My Notes

Language and Writer's Craft: Varying Syntax for Effect

Syntax refers to how words and phrases are arranged to create well-formed sentences. Writers should use varying sentence structures to signal different relationships among ideas and keep their audience interested. Using too many of the same kind of sentence can make ideas seem choppy, uninteresting, or confusing.

A **simple sentence** is a short one that conveys just one idea. It usually follows a longer, more complicated sentence and is used to reinforce the ideas in the previous sentence.

Example: Because my brother is younger than I am and he always makes a mess with his toys and breaks my things every time he touches them, the last thing I wanted was for him to share my toys. *My parents had a different idea.*

A **compound sentence** links two ideas together. It can be used to communicate a relationship between the ideas or provide more information. Each part of the compound sentence can stand on its own, but they are linked together by a semicolon or a comma followed by a coordinating conjunction.

Example: Mom should trust me to keep an eye on the new baby; I am the best babysitter I know.

A **complex sentence** can be used to explain the context of the ideas expressed or to show the cause-and-effect relationship between two ideas. As with compound sentences, each part of the sentence is a complete thought, but one part is preceded by a subordinating conjunction, rather than a coordinating conjunction.

Example: That girl is mad at me because her grades are not as good as mine.

Sentence fragments are incomplete sentences used to reinforce an idea or convey emotion.

Example: I hate it when my parents tell me I'm too young! *Too young for pierced ears! Too young for dating! Too young for makeup! Infuriating!*

Another tool writers use is **parallel structure**. Parallel structure is using the same pattern of words to point out ideas that have the same level of importance. These ideas usually are joined by punctuation or coordinating conjunctions.

Example: You can *dress* her up ... *brush* her hair ... *play* dolls ...

One other way writers can better express their meaning is by avoiding **redundancy**. Redundancy occurs when writers use more words than necessary in a sentence—words that could be eliminated without the sentence losing its meaning. Writing needs to be precise and concise; otherwise, the main point can get lost.

Example: The students in the English class will review the notes they took during English class and write their papers based on the notes they took.

The example above would be less wordy if it were rewritten as follows: *The students in English class will use their notes to write their papers.*

PRACTICE Review your answers for Question 16. Identify places where you can use the sentence structures discussed above. Look for places where you have words that are redundant.

- Use diction, syntax, and punctuation to create a persona and a dramatic effect.
- Vary the length and complexity of your sentence structure (syntax) for effect.
- Watch out for dangling and misplaced modifiers.
- Carefully sequence the narrative you are retelling.



Read and Connect

My Notes

Analyzing and Responding to Narrative Poetry

LEARNING STRATEGIES:

Graphic Organizer, Rereading, Marking the Text, Discussion Groups, Drafting

My Notes

Literary Terms

Verse is a synonym for *poetry*, and **prose** could be considered an antonym of *poetry*.

Learning Targets

- Use accurate and appropriate language to identify and analyze the structures and features of narrative poetry.
- Analyze a narrative poem and explain how the writer uses language and literary elements for effect.

1. Name five things you know about narratives (Unit 1).

2. Name three things you know about poetry.

3. Make one prediction about what a narrative poem is.

Prose versus Poetry

Prose is writing that is not in poetic form, such as essays, stories, articles, and letters. Ideas are written in sentences and organized by paragraphs. Language (i.e., diction, syntax, and rhetorical devices) is used for effect.

Verse is poetry. Ideas are usually written in lines, and lines are organized by *stanzas* (a group of lines, usually similar in length and pattern). Poetry contains language that appeals to the reader's emotions or imagination, and it can take several forms. For example, in *free verse* poetry, the writer uses lines that do not have a regular *rhyme scheme* (i.e., a pattern for rhyming, such as ending lines with similar sounding words).

Narrative poetry tells a story in verse. Narrative poems usually contain the same elements as short stories, such as setting, characters, conflict, and plot. Like a short story, a narrative poem has a beginning, middle, and end. Writing narrative poetry is similar to writing narrative prose in that you consider the purpose of your poem (your story), your audience, and the language you want to use to communicate your story and paint a mental image for the reader.

4. Poets use **poetic devices**, including figurative language, to express ideas and create meaning. In your group, create, present, and post **Word Wall** cards for your assigned figurative language and poetic device. As other groups present, complete the Additional Examples column.

Literary Terms

Poetic devices are poetic techniques used for effect.

Literary Element	Definition	Example from a Published Poet	Additional Examples
Metaphor	A figure of speech that makes a comparison between two unlike things in which one thing becomes another		
Personification	A kind of metaphor that gives human characteristics or qualities to objects or abstract ideas		
Simile	A figure of speech that makes a comparison between two unlike things using the words <i>like</i> or <i>as</i>		
Symbol	Any object, person, place, or action that has both a literal and a figurative meaning and represents a larger concept or idea		
Hyperbole	Extreme exaggeration used for dramatic or humorous effect		

Analyzing and Responding to Narrative Poetry

Literary Element	Definition	Example from a Published Poet	Additional Examples
Imagery	Word pictures created by descriptive, sensory, or figurative language		
Poetic Musical Device	Definition	Example from a Published Poet	Additional Examples
Refrain	A regularly repeated word, phrase, line, or group of lines in a poem or song, usually at the end of a stanza or between stanzas		
Rhythm	The pattern of stressed and unstressed syllables in a poem		
Onomatopoeia	The use of words that imitate the sounds of what they describe, such as <i>buzz</i> , <i>bang</i> , or <i>crash</i>		

Preview

In this activity, you will read a poem and think about the way the author uses language.

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that create a mood.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Mark the text to indicate use of language that is new or that appeals to you.

ABOUT THE AUTHOR

Edgar Allan Poe (1809–1849) is a writer best known for his chilling and suspenseful tales of horror. “The Raven” (1845) gave Poe his first major success as a writer. Poe’s purpose for writing this poem was simple. He wanted to show his readers a mind filled with “fantastic terrors.”

Poetry

The Raven

by Edgar Allan Poe

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door—

- 5 “’Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember **wrought** its ghost upon the floor.

Eagerly I wished the morrow;—vainly I had sought to borrow

- 10 From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;

- 15 So that now, to still the beating of my heart, I stood repeating,
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more.”



wrought: fashioned, formed

My Notes

Analyzing and Responding to Narrative Poetry

implore: beg

My Notes

obeisance: bow or curtsy

countenance: face
craven: coward

Presently my soul grew stronger; hesitating then no longer,

- 20 “Sir,” said I, “or Madam, truly your forgiveness I **implore**;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door;—
Darkness there and nothing more.

- 25 Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, “Lenore?”
This I whispered, and an echo murmured back the word, “Lenore!”—

- 30 Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—

- 35 Let my heart be still a moment and this mystery explore;—
‘Tis the wind and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least **obeisance** made he; not a minute stopped or stayed he;

- 40 But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas¹ just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the **countenance** it wore,

- 45 “Though thy crest be shorn and shaven, thou,” I said, “art sure no **craven**,
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night’s Plutonian² shore!”
Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,

- 50 Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blest with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

¹ **bust of Pallas:** a statue of Pallas Athena, Greek goddess of wisdom

² **Plutonian:** of Pluto or the dark underworld

55 But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered “Other friends have flown before—
On the morrow he will leave me, as my hopes have flown before.”

60 Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—

65 Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore.’”

But the Raven still beguiling my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking

70 Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt and ominous bird of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;

75 This and more I sat **divining**, with my head at ease reclining
On the cushion’s velvet lining that the lamp-light gloated o’er,
But whose velvet violet lining with the lamp-light gloating o’er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer³

80 Swung by Seraphim⁴ whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe,⁵ from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven “Nevermore.”

85 “Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?⁶—tell me—tell me, I implore!”

90 Quoth the Raven “Nevermore.”

³ **censer**: a container for burning incense

⁴ **Seraphim**: angels

⁵ **nepenthe**: a remedy to make one forget grief

⁶ **balm in Gilead**: a soothing ointment; Gilead is in Israel

My Notes

divining: discovering

GRAMMAR & USAGE Relative Pronouns

Writers create detailed sentences by using **relative clauses**. A relative clause begins with a **relative pronoun**—*who*, *whom*, *whose*, *which*, or *that*—and functions as an adjective.

Example: To the fowl *whose fiery eyes* now burned into my bosom’s core ...

The relative clause *whose fiery eyes* modifies the word “fowl.”

Example: It shall clasp a rare and radiant maiden *whom the angels name Lenore* ...

The relative clause *whom the angels name Lenore* modifies the word *maiden*.

Look for other instances in which Poe uses relative pronouns to create detailed sentences and enhance the mood of his poem.

Analyzing and Responding to Narrative Poetry

My Notes

“Prophet!” said I, “thing of evil—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,⁷
It shall clasp a sainted maiden whom the angels name Lenore—

95 Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the Raven “Nevermore.”

“Be that word our sign in parting, bird or fiend!” I shrieked, upstarting—
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!

100 Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!”
Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;

105 And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: In the second stanza, how does the poet describe Lenore? What inference can you make about Lenore?

2. Key Ideas and Details: What is the narrator’s mood as conveyed in stanzas 1–6? Note evidence to support your interpretation.

3. Craft and Structure: What context clues help you understand the likely meaning of the word *entreating* in stanza 3?

⁷ **Aidenn:** Muslim paradise, Eden

4. **Key Ideas and Details:** When the raven first enters the room, what is the narrator's attitude toward it? Give evidence from the text.

5. **Key Ideas and Details:** How does the narrator interpret "Nevermore" the first time the raven says it? How can you tell?

6. **Key Ideas and Details:** Reread lines 58–59. What does this suggest about the narrator's recent experiences? What inference can you make about the narrator's mood?

7. **Craft and Structure:** Highlight the adjectives in lines 19–54. Which ones are neutral or have positive connotations? Which ones have negative connotations? How do Poe's word choices add to the atmosphere and tone of the poem?

8. **Key Ideas and Details:** Reread lines 85–86. In your own words, explain what the narrator is saying.

9. **Key Ideas and Details:** What words in the poem indicate that the narrator is becoming more and more upset or agitated?

10. **Key Ideas and Details:** How does the narrator interpret "Nevermore" in line 95? How is this different from the way he first interpreted "Nevermore"?

My Notes

Analyzing and Responding to Narrative Poetry

My Notes

Literary Terms

With **internal rhyme**, a word within the line rhymes with a word at the end of the line.

Working from the Text

11. In one or two sentences, summarize the story of “The Raven.”
12. What is the dominant image of this poem? How do the connotative associations with this image and other diction choices fit with the dark and eerie tone Poe is trying to create?
13. You already know about end rhyme, the most common form of rhyme. In “The Raven,” Poe also makes use of **internal rhyme**. What examples of internal rhyme do you see in the first two stanzas?
14. How does the poem’s structure or organization contribute to its meaning? Use evidence from the poem.
15. How does Poe use other poetic devices to develop the poem? Provide specific examples.

Check Your Understanding

Read back through the poem and find one example each of metaphor, hyperbole, personification, and symbolism. Record each example in your Reader/Writer Notebook, including the language, its line number, and the effect the language creates.

Writing to Sources: Explanatory Text

Based on your analysis of the poem, write a paragraph that explains the purpose and effect of “The Raven.” Be sure to:

- Use the summary you wrote.
- Include your understanding of the central image.
- Discuss one or two poetic devices Poe uses for effect.
- Use evidence from the poem.

Learning Targets

- Analyze a narrative poem's structure, language, and effect.
- Transform a narrative poem into a monologue, and deliver an effective oral interpretation.

Preview

In this activity, you will read a **parody** of a classic story and think about how the author transformed the tale.

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that create a comic effect.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Roald Dahl (1916–1990) is best known for his mischievous children's stories, such as *James and the Giant Peach* and *Charlie and the Chocolate Factory*. His stories usually unfold with unexpected events and endings. Dahl also wrote screenplays and works for adults.

LEARNING STRATEGIES:

Marking the Text, Note-taking, Rereading, Drafting, Discussion Groups, Sharing and Responding, Brainstorming, Rehearsal

Literary Terms

A **parody** is a literary or artistic work that imitates the characteristic style of an author or a work for comic effect or ridicule.

Poetry

Little Red Riding Hood and the Wolf

by Roald Dahl

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw

- 5 The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.
And she was absolutely right.

- 10 He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"

My Notes

Transforming a Traditional Tale

leer: sly look

My Notes

- 15 He ran around the kitchen yelping,
“I’ve got to have a second helping!”
Then added with a frightful leer,
“I’m therefore going to wait right here
Till Little Miss Red Riding Hood
- 20 Comes home from walking in the wood.”
He quickly put on Grandma’s clothes,
(Of course he hadn’t eaten those).
He dressed himself in coat and hat.
He put on shoes, and after that
- 25 He even brushed and curled his hair,
Then sat himself in Grandma’s chair.
In came the little girl in red.
She stopped. She stared. And then she said,
“What great big ears you have, Grandma.”
- 30 “All the better to hear you with,” the Wolf replied.
“What great big eyes you have, Grandma,”
said Little Red Riding Hood.
“All the better to see you with,” the Wolf replied.
He sat there watching her and smiled.
- 35 He thought, I’m going to eat this child.
Compared with her old Grandmamma
She’s going to taste like caviar.
Then Little Red Riding Hood said, “But Grandma,
what a lovely great big furry coat you have on.”
- 40 “That’s wrong!” cried Wolf. “Have you forgot
To tell me what BIG TEETH I’ve got?
Ah well, no matter what you say,
I’m going to eat you anyway.”
The small girl smiles. One eyelid flickers.
- 45 She whips a pistol from her knickers.
She aims it at the creature’s head
And *bang bang bang*, she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
- 50 But what a change! No cloak of red,
No silly hood upon her head.
She said, “Hello, and do please note
My lovely furry wolfskin coat.”

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What descriptive details does Dahl add that create a comic effect?
2. **Key Ideas and Details:** What words in the text tell you what the wolf is like? What do you expect Little Red Riding Hood to be like?
3. **Key Ideas and Details:** Examine lines 28 and 44, in which Dahl alters the syntax. What does he do differently, and why is it effective?
4. **Key Ideas and Details:** What is Little Red Riding Hood like in this version of the story? How do you know?

Check Your Understanding

As you read the poem, think about how you could deliver it as a monologue. Which parts could you emphasize for comic effect? Which parts could you emphasize for dramatic effect? Highlight these sections in the poem.

My Notes

Transforming a Traditional Tale

My Notes

Working from the Text

5. With your discussion group, reread the poem. Mark the text by highlighting and labeling each element of language listed in the graphic organizer below. Be prepared to explain how Dahl uses language for effect throughout the narrative poem.

Element of Language	Effect
Sensory Language	
Poetic Devices, Including Figurative Language	
Variety of Syntax	
Dialogue and Diction	

6. Think about the ideas and organization Dahl uses.

- How does Dahl use the narrative technique of dialogue to develop the comic effect of the story? Find examples in the text.
- How does Dahl develop and contrast the points of view of different characters?
- Think about the traditional version of the story of Little Red Riding Hood. How does Dahl organize his narrative so that it imitates the original?
- How does Dahl organize his narrative so it is different from the original?

Narrative Writing Prompt

With a partner, transform the story into a monologue that represents just one particular character's point of view (the Wolf, Grandma, Red Riding Hood). Be sure to:

- Use monologue structure and features.
- Use Roald Dahl's language and tone to guide your transformation.

Performing Your Monologue

- Once you have written your monologue, prepare to perform it as an oral interpretation.
 - Mark the text to indicate effective volume, rate (speed), pitch (high or low), inflection (emphasis on specific words for effect), and tone (speaker's attitude toward the subject) throughout the monologue. Remember: these elements should shift if the ideas or speaker shifts.
 - Mark the text to indicate appropriate eye contact, facial expressions, and movement. These elements should support your tone.
 - Brainstorm creative yet simple ideas for pantomime and props, and record your ideas next to appropriate sections in the monologue.

My Notes

Transforming a Traditional Tale

My Notes

- Divide the lines equally, and rehearse your presentation with your partner. Remember: when you are delivering a monologue from someone else's point of view, you are adopting a persona. Become that person!
- Rehearse.
 - Practice delivering your lines fluently.
 - Practice delivering your lines with an effective volume, rate, pitch, inflection, and tone.
 - Practice using eye contact, facial expressions, and movement appropriate for your lines.
- With your partner, deliver your presentation of the monologue.
- As part of the audience, listen to other students' presentations. Use the Scoring Guide Criteria to compare and contrast the most effective elements of a presentation.

After Presentation

8. Reflect on the process and product.
 - a. Explain how satisfied you are with your presentation.
 - b. What helped you plan and prepare your presentation? Did anything interfere with your planning and preparation? Explain.
 - c. How did your presentation skills improve? What do you still need to work on?
 - d. What are your goals for next time?
9. Revisit your monologue word map and add another layer of information and examples relating to successful monologues. For the personal monologue you will create for Embedded Assessment 1, add information and examples relating to heroes and/or villains you have encountered in your life. Be sure to identify a specific emotion associated with each idea.



INDEPENDENT READING LINK

Read and Connect

Transform a chunk of text from your independent reading book into a monologue. Use your Reader/Writer Notebook to record your monologue. Include notes about elements that would help you deliver your monologue, including pitch, inflection, and tone.

Learning Targets

- Analyze a narrative poem, and explain how a writer uses language for effect.
- Compare and contrast a narrative poem and informational text that address the same period in history.
- Write a monologue that interprets a narrative poem from the point of view of one character.

Preview

In this activity, you will read and compare an informational text and a poem about highwaymen.

Setting a Purpose for Reading

- As you read the article, mark the text to note key ideas and supporting details.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

The Highwaymen of Hounslow Heath

1 Once part of the extensive Forest of Middlesex, and now largely buried beneath the runways of London Airport, Hounslow Heath was for more than 200 years the most dangerous place in Britain. Between the 17th and early 19th centuries, the Heath occupied perhaps 25 square miles. No one was really certain where its boundaries lay, and no one cared, for it was a tract of country to be crossed as quickly as possible. Though Hounslow itself was not large, it was after London the most important of coaching centres. Across the Heath ran the Bath Road and the Exeter Road, along which travelled wealthy visitors to West Country resorts and courtiers travelling to Windsor. All provided rich pickings for highwaymen lurking in copses bordering the lonely ways.

2 The first of the legendary highwaymen were Royalist officers who “took to the road” when they were outlawed under the Commonwealth. These were men familiar with the relatively newfangled pistols, which gave them an advantage over their victims, usually only armed with swords.

3 Perhaps because they concentrated on the wealthy, the highwaymen became popular heroes. No one, except the victims, grieved when the dukes of Northumberland and St Albans were held up on the Heath at the end of the 17th century. And when one **audacious** villain pasted notices on the doors of rich Londoners telling them they should not venture forth with less than a watch and 10 guineas, the whole town was convulsed with laughter.

LEARNING STRATEGIES:

Summarizing, Marking the Text, Rereading, Close Reading, RAFT, Drafting

My Notes

audacious: bold, daring



WORD CONNECTIONS

Etymology

The word *newfangled* comes from *new* and the obsolete word *fangol*, “inclined to take.” The original word was used to describe people who were drawn to new things or ideas. Over time it came to be used for the new things themselves, with the meaning “recently invented, of the newest style.”

Using Language to Develop Theme

antiquarian: person who collects old books

My Notes

Famous Highwaymen on the Heath

4 While many of the highwaymen were thugs pure and simple, it cannot be denied that some of them had a certain flair. There was Twysden, Bishop of Raphoe, who was shot and killed while carrying out a robbery on the Heath—though it was later given out that he had died of “an inflammation.” Others returned money to needy victims and released women and children unmolested, including the children of the Prince of Wales, held up at Hounslow in 1741. There are even accounts of robberies in which the victim is referred to as “a man” and the robber as “a gentleman.”

5 To be robbed by a famous highwayman was regarded as something of an honor. When James Maclaine accidentally wounded Horace Walpole while attempting to rob him, the **antiquarian** bore no grudge and wrote to tell him so. In June 1750, Maclaine also held up Lord Eglington, taking 50 guineas and his lordship’s blunderbuss¹. Dick Turpin is credited with having stayed in most old pubs in the Hounslow area, but in fact he mostly confined his activities to Essex, North London, and Yorkshire. The most gallant of the Heath’s highwaymen was probably the French-born Claude Duval, who danced with a beautiful victim on the Heath and let her wealthy husband go for £100.

6 Despite the inefficiency of the authorities, few highwaymen survived beyond their early twenties. Betrayed for blood-money or by their own carelessness, most of them ended their short lives on Tyburn Tree, where felons were hanged. Most died well, and when they were dead, their bodies were returned to the scene of their crimes, there to hang rotting as a lesson to others. So plentiful were the gibbets² on Hounslow Heath that they came to be regarded as landmarks and even figured on 18th century maps.

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: Read the first paragraph of the text. Briefly summarize the main ideas.

2. Craft and Structure: Notice the author’s word choices in the last sentence of paragraph 1. Would it convey the same sense if the author used *hiding* instead of *lurking*?

¹ **blunderbuss:** an old-fashioned gun with a short barrel and a wide muzzle

² **gibbet:** wooden scaffold where people were executed by hanging

3. **Craft and Structure:** What context clues help you understand what *guinea* means in paragraph 3? Use a dictionary to confirm the meaning.

Working from the Text

4. In an era when the term “gentleman” indicated a member of the upper class, highwaymen were sometimes called “gentlemen of the roads.” Write a paragraph explaining how they came to be seen as more than common thieves and how realistic this view was. Support your ideas with information from the text.

Setting a Purpose for Reading

- As you read the poem, look for sensory details. Mark them in the text by placing them in brackets [].
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

English poet Alfred Noyes (1880–1958) wrote more than five volumes of poetry, many of them long narrative poems or epic poems. He is best known for “The Highwayman” and *Drake*, which is a 200-page epic. Noyes published his first volume of poetry at age 21. His poetry was clearly influenced by Romantic poets such as Wordsworth and Tennyson. Noyes spent time in the United States as a professor of literature at Princeton University from 1914 to 1923, and he also he lived in Canada and the United States during World War II. He returned to Great Britain in 1949.

My Notes

Using Language to Develop Theme

My Notes

Poetry

The Highwayman

by Alfred Noyes

Part One

The wind was a torrent of darkness upon the gusty trees, **a**
The moon was a ghostly galleon¹ tossed upon cloudy seas, **a**
The road was a ribbon of moonlight looping the purple moor, **b**
And the highwayman came riding— **c**

5 Riding—riding— **c**
The highwayman came riding, up to the old inn door. **b**

He'd a French cocked hat on his forehead, a bunch of lace at his chin;
A coat of the **claret** velvet, and breeches of fine doe-skin.
They fitted with never a wrinkle. His boots were up to the thigh.

10 And he rode with a jeweled twinkle,
His pistol butts a-twinkle,
His rapier² hilt a-twinkle, under the jeweled sky.
Over the cobbles he clattered and clashed in the dark inn-yard.
He tapped with his whip on the shutters, but all was locked and barred.

15 He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

And dark in the dark old inn-yard a stable-wicket creaked
20 Where Tim the ostler listened. His face was white and peaked.
His eyes were hollows of madness, his hair like mouldy hay,
But he loved the landlord's daughter,
The landlord's red-lipped daughter.
Dumb as a dog he listened, and he heard the robber say—

25 "One kiss, my bonny sweetheart, I'm after a prize tonight,
But I shall be back with the yellow gold before the morning light.
Yet if they press me sharply, and harry³ me through the day,

¹ **galleon**: a sailing ship used from the 15th to 17th centuries

² **rapier**: a thin sword with a very sharp tip

³ **harry**: to carry out attacks on someone

claret: a deep red

Then look for me by moonlight,

Watch for me by moonlight,

- 30 I'll come to thee by moonlight, though hell should bar the way."

He rose upright in the stirrups. He scarce could reach her hand,
But she loosened her hair in the casement. His face burnt like a brand
As the black cascade of perfume came tumbling over his breast;
And he kissed its waves in the moonlight,

- 35 (O, sweet, black waves in the moonlight!)

Then he tugged at his rein in the moonlight, and galloped away to the west.

Part Two

He did not come in the dawning. He did not come at noon;
And out of the tawny sunset, before the rise of the moon,
When the road was a gypsy's ribbon, looping the purple moor,

- 40 A red-coat troop came marching—

Marching—marching—

King George's men came marching, up to the old inn-door.

They said no word to the landlord. They drank his ale instead.
But they gagged his daughter, and bound her, to the foot of her narrow bed.

- 45 Two of them knelt at her casement, with muskets at their side!

There was death at every window;

And hell at one dark window;

For Bess could see, through her casement, the road that he would ride.

They had tied her up to attention, with many a sniggering jest,

- 50 They had bound a musket beside her, with the barrel beneath her breast!

"Now, keep good watch!" and they kissed her. She heard the doomed man say—

Look for me by moonlight;

Watch for me by moonlight;

I'll come to thee by moonlight, though hell should bar the way!

- 55 She twisted her hands behind her; but all the knots held good!

She writhed her hands till her fingers were wet with sweat or blood!

They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,

Cold, on the stroke of midnight,

- 60 The tip of one finger touched it! The trigger at least was hers!

The tip of one finger touched it. She strove no more for the rest.

Up, she stood up to attention, with the muzzle beneath her breast.

She would not risk their hearing, she would not strive again;

For the road lay bare in the moonlight;

My Notes



Using Language to Develop Theme

My Notes

- 65 Blank and bare in the moonlight;
And the blood in her veins, in the moonlight, throbbed to her love's refrain.
Tlot-tlot; tlot-tlot! Had they heard it? The horsehoofs, ringing clear;
Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,
- 70 The highwayman came riding—
Riding—riding—
The red-coats looked to their priming⁴! She stood up, straight and still.
Tlot-tlot, in the frosty silence! *Tlot-tlot,* in the echoing night!
Nearer he came and nearer. Her face was like a light.
- 75 Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,
Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him—with her death.
He turned. He spurred to the west; he did not know who stood
- 80 Bowed, with her head o'er the musket, drenched with her own blood!
Not till the dawn he heard it, and his face grew grey to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in the darkness there.
- 85 Back, he spurred like a madman, shouting a curse to the sky,
With the white road smoking behind him and his rapier brandished high.
Blood-red were his spurs in the golden noon; wine-red was his velvet coat;
When they shot him down on the highway,
Down like a dog on the highway,
- 90 And he lay in his blood on the highway, with a bunch of lace at his throat.
*And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
A highwayman comes riding—*
- 95 *Riding—riding—
A highwayman comes riding, up to the old inn-door.
Over the cobbles he clatters and clangs in the dark inn-yard.
He taps with his whip on the shutters, but all is locked and barred.
He whistles a tune to the window, and who should be waiting there*

⁴ **priming:** preparing a gun for firing

100 *But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.*

Second Read

- Reread the narrative poem to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
5. **Craft and Structure:** What metaphors does the poet use in lines 1 and 2? What kind of mood do they help create?
6. **Craft and Structure:** The second stanza gives a detailed description of the highwayman's clothes. Does this description fit with the idea of the highwayman as a gentleman outlaw? Use examples to support your opinion.
7. **Key Ideas and Details:** Write a brief summary of Part One of the poem.
8. **Key Ideas and Details:** Did the soldiers just happen to come to the inn, or did they somehow have information about the highwayman's movements? Support your answer with examples from the text.

My Notes

Using Language to Develop Theme

My Notes

9. **Craft and Structure:** Identify examples of alliteration and onomatopoeia in “The Highwayman.” How do these devices contribute to the effect of the poem?

10. **Craft and Structure:** Stanzas 16 and 17 are almost the same as stanzas 1 and 3. Give examples of how they are different. What does this communicate to the reader?

Working from the Text

11. How does the information from the text “The Highwaymen of Hounslow Heath” help you understand the poem “The Highwayman”?

12. By the time Alfred Noyes wrote “The Highwayman,” these thieves no longer existed. Does the poet use a realistic or a romanticized version of this figure from English history? Compare and contrast the historical character with the fictional character.

Check Your Understanding

Reread lines 37–51 of the poem “The Highwayman.” Write a paragraph from the point of view of one of the soldiers. Be sure to use descriptive language to convey why the soldier behaves as he does.

Introducing the Strategy: RAFT

RAFT is a strategy that is primarily used to create new texts by manipulating elements of a text during prewriting and drafting. This strategy helps you create or substitute various roles, audiences, formats, and topics as a way to focus your thinking about a new text.

Role: What is your perspective?	Audience: Who is the target audience for this text?	Format: What is the best format to capture your ideas?	Topic: What is the topic?
<ol style="list-style-type: none"> 1. Bess, the landlord's daughter 2. The highwayman 3. Tim the ostler 4. A red-coat 	<ul style="list-style-type: none"> • Your father, the landlord • The general public • Yourself • Your commanding officer 	<ul style="list-style-type: none"> • Monologue 	<ul style="list-style-type: none"> • To describe what you saw, heard, felt, and did as events unfolded, and why you acted as you did

Narrative Writing Prompt

Your teacher will assign you a role. Use the RAFT strategy to create a monologue from the point of view of one of the characters from “The Highwayman.” Imagine what he or she might say about the events of the story as it is. You do not have to write a rhyming poem. Be sure to:

- Review the elements of monologues to decide what to include.
- Use diction, syntax, and punctuation to create a persona and a dramatic effect.
- Vary the length and complexity of your sentence structure (syntax) for effect.
- Carefully sequence the narrative you are retelling.



Independent Reading Checkpoint

Pick one character from your independent reading and write a brief monologue from that character's point of view.

My Notes

[illegible]

Creating and Presenting a Monologue

ASSIGNMENT

Your assignment is to write and present a monologue about a topic that sparks a strong emotion (e.g., amusement, regret, disappointment, excitement, joy, sadness, contentment, or anger). You may choose to speak as yourself, or you may adopt a persona.

Planning and Prewriting: Take time to make a plan for your monologue.

- How will you use your notes from your Reader/Writer Notebook and the activities in this unit to generate ideas?
- How can you use prewriting strategies (such as RAFT or a web) to organize your ideas?
- What tone would be appropriate, and should it shift or remain constant?

Drafting and Revising: Write and revise your monologue in the proper structure and format.

- How will you use your understanding of narrative techniques to be sure that your monologue has a strong beginning, middle, and end?
- How will you use diction, syntax, and devices effectively for your purpose, audience, and tone?
- How can you effectively share and respond in your discussion group, and how will you use the feedback?

Rehearsing: Plan and rehearse the performance with your partner and others.

- How will you mark your monologue to indicate key aspects of your oral and physical delivery?
- How can you enhance your monologue with a costume and/or prop?
- How can the Scoring Guide help you evaluate how well your and your peers' presentations meet the requirements of the assignment?

Presenting and Listening: Present your monologue, and take notes on your classmates' performances.

- How will you use pantomime, eye contact, facial expressions, and movement to engage your audience?
- How will you evaluate and compare/contrast presentations using the Scoring Guide criteria?

Technology Tip

As part of the rehearsal process, consider making an audio recording of your performance.

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How have your writing and speaking skills improved during this unit?
- You observed many other monologues. If you were to do this assessment again, what would you do differently?

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presenter</p> <ul style="list-style-type: none"> • uses narrative techniques skillfully and smoothly weaves details into the story to create interest and develop a believable persona • uses clever props, facial expressions, and movement to create meaning for the audience • shows excellent oral delivery with volume, rate, pitch, and inflection that add to the interpretation. 	<p>The presenter</p> <ul style="list-style-type: none"> • uses narrative techniques and details to create interest and develop a persona • uses appropriate props, delivery techniques, facial expressions, and/or movement to aid audience understanding and engagement • delivers fluently with appropriate volume, rate, pitch, and inflection. 	<p>The presenter</p> <ul style="list-style-type: none"> • follows only some narrative techniques and provides few details to develop a persona • uses some props and/or movement to aid audience understanding • delivers with little expression or change in volume, rate, pitch, and inflection. 	<p>The presenter</p> <ul style="list-style-type: none"> • follows few narrative techniques and provides few or no details to develop a persona • uses no props and/or movement to aid audience understanding • delivers with little expression or change in volume, rate, pitch, and inflection.
Structure	<p>The monologue</p> <ul style="list-style-type: none"> • engages and orients the audience with a creative hook that sets the tone and establishes context and point of view • follows a careful sequence and provides a clever ending • uses transitions smoothly to convey sequence and signal shifts. 	<p>The monologue</p> <ul style="list-style-type: none"> • engages and orients the audience with a hook that establishes context and point of view • follows a logical sequence and provides a conclusive ending • uses a variety of transitions to convey sequence and signal shifts. 	<p>The monologue</p> <ul style="list-style-type: none"> • attempts to create a hook but does not clearly establish a context or point of view • does not follow a logical sequence and/or provide a conclusive end • includes few transitions. 	<p>The monologue</p> <ul style="list-style-type: none"> • begins without a hook to establish a context and point of view for the audience • is disorganized and difficult to follow • includes no transitions.
Use of Language	<p>The monologue</p> <ul style="list-style-type: none"> • uses specific language to communicate tone • creates imagery with figurative language and sensory details • uses multiple sentence types • cleverly uses literary devices and punctuation for meaning, reader interest, and style. 	<p>The monologue</p> <ul style="list-style-type: none"> • creates tone with language used for effect • creates imagery with figurative language and sensory details • uses a variety of sentence types • uses literary devices and punctuation for meaning, reader interest, and style. 	<p>The monologue</p> <ul style="list-style-type: none"> • attempts to create tone, but it is not clear • uses some figurative language and sensory details • uses few sentence types • uses few literary devices or punctuation to aid meaning, reader interest, and style. 	<p>The monologue</p> <ul style="list-style-type: none"> • does not use effective language to create tone • uses little figurative language or sensory details • uses few sentence types • uses few or no literary devices or punctuation to aid meaning, reader interest, and style.

Previewing Embedded Assessment 2 and Performing Shakespeare

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes

Learning Targets

- Identify the skills and knowledge needed to be successful on Embedded Assessment 2.
- Explain previous learning, and make connections to new learning.

Making Connections

In the first part of this unit, you studied, wrote, and performed several monologues and oral interpretations. Along the way you learned various techniques and devices that authors employ when they use language for effect. In this part of the unit, you will focus on analyzing a Shakespearean play, *Twelfth Night*, as you further study dramatic monologues and prepare for a performance of a dramatic dialogue.

Essential Questions

Now that you have studied how writers and poets use language and have completed several oral interpretations yourself, reflect on your current understanding of the first Essential Question: How do writers and speakers use language for effect?

1. How has your understanding of language changed over the course of this unit? Consider using the sentence frame below to guide your writing.

At the beginning of the unit, _____, but now _____.

2. What did you learn in the first half of the unit that has prepared you for the second Essential Question: How do performers communicate meaning to an audience?

Developing Vocabulary

Use the QHT strategy to re-sort the vocabulary you have studied in the first part of this unit. Compare this sort with your original sort. How has your understanding changed? Select a word from the chart and write a concise statement about your learning. How has your understanding of this word changed over the course of this unit?

Unpacking Embedded Assessment 2

Closely read the assignment for Embedded Assessment 2.

Your assignment is to work collaboratively with a partner to plan, rehearse, and perform a dialogue from William Shakespeare's *Twelfth Night*.

Write down five things you believe you will need to know in order to complete this assignment successfully. Then, work with your class to paraphrase the expectations in the Scoring Guide and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do). Copy the graphic organizer for future reference.

After each activity in this part of the unit, use the graphic you have created to guide reflection about what you have learned and what you still need to learn in order to be successful on the Embedded Assessment.

Making Oral Presentations

Whether you are presenting a speech or interpreting a scene from a Shakespeare drama, all presentations are a performance. All performances have certain elements in common, such as needing to appeal to the audience and be interesting.

3. What live performances have you attended? Think about school performances, musical concerts, plays, and so on. Name one or more performances, if possible, and tell whether you thought the performance was enjoyable and successful or not.
4. Now think about a performance you judged to be enjoyable and successful. Name as many factors as possible that you think would contribute to making a successful performance.
5. Discuss your responses with a partner or small group, and add to the elements you listed above to create a definitive list of factors.

My Notes



INDEPENDENT
READING LINK

Read and Respond

To support your learning in the second half of the unit, you may want to choose a drama or novel in which characters are concealing something about their identity. Ask your teacher or librarian for suggestions. Use your Reader/Writer Notebook to create a reading plan and respond to any questions, comments, or reactions you might have to your reading.

Putting on the Mask

LEARNING STRATEGIES:

Marking the Text, SIFT,
Summarizing, Rereading,
Rehearsing



WORD CONNECTIONS

Cognates

The noun *mask* means “something worn to cover the face” or “a pretense to hide true feelings or character.” The verb *mask* means “cover with a mask” or “hide, conceal.” The adjective *masked* means “wearing a mask; hidden.” These English words come from the same root as the Spanish words *una máscara*, *enmascarar*, and *enmascarado*.

My Notes

guile: deception

myriad: numerous, countless

Learning Targets

- Analyze a poem for symbols, imagery, figurative language, tone, and theme.
- Create a visual interpretation of a text using symbols and imagery to convey tone.

Preview

In this activity, you will read a poem and think about symbols and imagery. Then you will use symbols and imagery to create a visual interpretation of a text.

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that describe emotions or that have strong connotations.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

The son of former slaves, Paul Laurence Dunbar (1872–1906) was the first African American writer to earn his living solely by writing poetry and fiction. He was also the first to gain a national audience of mostly white readers.

Poetry

We Wear the Mask

by Paul Laurence Dunbar

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes—
This debt we pay to human **guile**;
With torn and bleeding hearts we smile,
5 And mouth with **myriad** subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

10 We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile



Beneath our feet, and long the mile;
But let the world dream otherwise,

15 We wear the mask!

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Reread the “About the Author” text, and then reread the poem. How does the poet’s personal history help you understand the poem further?

2. **Craft and Structure:** Identify an example of alliteration in “We Wear the Mask.”

3. **Key Ideas and Details:** Summarize the first two stanzas of “We Wear the Mask.”

Working from the Text

4. Return to the poem, and take notes in the margin as you work with your class to apply the SIFT strategy. Identify symbols, imagery, figurative language, tone, and theme.

My Notes

Putting on the Mask

My Notes

5. Select a line from one of the readings in the unit or from your independent reading. Create a mask with symbols and imagery to convey the tone of the quote. Include colors and other details that you associate with the emotion or attitude of your chosen quote.
6. Memorize the quote. While wearing your mask, present the quote to your peers. As you observe and listen to other students, try to guess the tone of each mask.
7. Reflect: Could you identify the tone of each mask? Did the mask change how you interpreted the different quotes?

Check Your Understanding

What was the tone of each of your peers' masks? How did your peers use symbols and imagery to communicate their interpretations of a quote?

Improvisation

My Notes

Twelfth Night Plot Summaries for Role-Play

1. **Viola** and **the captain** are washed up onshore after a shipwreck. Viola is worried about her twin brother (Sebastian), who was lost at sea. The captain tells her that they have landed in Illyria, a land ruled by Duke Orsino. Viola decides to dress up as a male to go work for Orsino.

Performance Notes:

2. **Duke Orsino** is talking to his servant **Cesario** (who is really a young woman named Viola in disguise). Orsino tells Cesario about his love for a woman (Olivia) who will not date him. Orsino wants Cesario to convince Olivia to go out with him. Cesario doesn't want to but agrees anyway.

Performance Notes:

3. **Olivia** meets **Cesario** (who is really a young woman named Viola in disguise). Cesario is trying to convince Olivia to date his boss, Duke Orsino. Unfortunately, Olivia has no interest in Duke Orsino and actually starts flirting with Cesario, which makes Cesario uncomfortable.

Performance Notes:

4. **Duke Orsino** complains to **Cesario**, his servant, about Olivia—the woman he loves. (Cesario is really a young woman named Viola who is in love with Duke Orsino.) Cesario tries to convince Orsino to try other women, but Orsino says no woman can truly love. Cesario disagrees.

Performance Notes:

5. **Olivia** decides she is in love with **Cesario** (who is really a young woman named Viola—in disguise). Cesario tries to hint that he is not really the man Olivia thinks he is and tries to convince Olivia to give her boss (Duke Orsino) a chance. Olivia keeps flirting with Cesario.

Performance Notes:

6. **Sebastian** meets **Olivia** in the streets of Illyria. Olivia immediately declares her love for Sebastian, thinking that he is Cesario (Sebastian's twin sister Viola in disguise). Sebastian is confused but feels pretty lucky that this beautiful, rich woman wants him, so he marries her.

Performance Notes:

Creating Visual Representations

7. Use what you learned from the role-plays to create a visual representation of *Twelfth Night*. You may want to explore the key events in a plot diagram (see Unit 1) or create a graphic organizer that represents the characters' relationships to each other. Include both images and text. Use your notes and the plot summaries as guides.

As you view the visual representations created by your class, discuss which ones are the most effective at helping you understand the plot and characters. What makes them effective?

Check Your Understanding

Pick one character from *Twelfth Night* and write a one-paragraph description of that character. Draw descriptive details about the character from your classmates' plot summary improvisations.

My Notes

Analyzing and Delivering a Shakespearean Monologue

LEARNING STRATEGIES:

Summarizing, Diffusing, Marking the Text, Choral Reading, Paraphrasing, Rereading, Discussion Groups, Rehearsal

My Notes

Learning Targets

- Compare and contrast the written text of a drama and a performance of the work.
- Deliver a choral reading of a Shakespearean monologue with appropriate vocal and visual delivery.

Preview

In this activity, you will read a monologue and then analyze a performance of the same monologue.

Setting a Purpose for Reading

- As you read the monologue, underline words and phrases that indicate how the speaker feels.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Little is known about the early life of William Shakespeare (1564–1616) except that he was born and grew up in Stratford-upon-Avon, England. Shakespeare moved to London to become an actor, playwright, and poet. He wrote 37 plays (comedies, tragedies, and histories) and 154 sonnets (poems). Shakespeare is considered one of the world’s greatest dramatists, and his plays continue to be performed in theaters around the world.

Drama

Monologue from *Twelfth Night*

by William Shakespeare

Duke Orsino:

If music be the food of love, play on;
Give me excess of it, that, **surfeiting**,
The appetite may sicken, and so die.
That strain again, it had a dying fall:

- 5 O, it came o’er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odor! Enough; no more:
’Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,

surfeiting: overindulging, having too much

- 10 That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy
- 15 That it alone is high fantastical.

Second Read

- Reread the monologue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Paraphrase the first four lines of the monologue in plain English.

2. **Key Ideas and Details:** In which lines does the tone shift in the monologue?

Working from the Text

3. Play the following drama game with a small group or with a partner: Choose a simple question, such as “What are you doing?” and a response such as “Nothing important.” Sitting in a circle, have one student ask the question in a happy tone of voice and the student to the left respond in a happy tone. Then, have the responder repeat the question in a different tone. Keep moving clockwise around the circle until you run out of different emotions.
4. Describe the tone you would expect in a monologue by a man who is in love with a woman who refuses to see him.
5. Work with a partner or small group to summarize how the speaker feels about love.

My Notes

Analyzing and Delivering a Shakespearean Monologue

My Notes

Literary Terms

Vocal delivery refers to the ways words are expressed on stage through tone, pitch, volume, rate (or speed) of speech, pauses, or emphasis.

Visual delivery refers to the way plot, character, and conflict are expressed on stage through gestures, movement, and facial expression.

6. Listen to an actor performing the monologue, and take notes on the actor's **vocal delivery**.

7. Compare your observations of the audio version with your analysis of the written monologue. How does the actor's performance affect your understanding of the meaning of the monologue? Use specific examples from your response to item 6.

8. Plan and rehearse a choral reading of the monologue. Include some of the following vocal and **visual delivery** techniques to enhance the monologue:

- Read some lines as a group, some with a partner, and some alone.
- Use pantomime and gestures to enhance visual delivery.
- Deliver lines fluently with appropriate vocal delivery.

9. While observing several choral readings, take notes on the different interpretations.

Vocal Delivery: Tone, Pitch, Volume, Rate, Pauses, Emphasis	Visual Delivery: Gestures, Movement, Facial Expressions

10. Look at your notes from the graphic organizer, and think about which vocal and visual delivery techniques were most effective. Why were they effective? Which ones might you use in an oral presentation?

Check Your Understanding

Think back to the monologues presented in the first part of the unit and the choral reading of the scene from Shakespeare. How were they different, and how were they alike? What visual and vocal techniques did you observe, and how were they effective in communicating meaning to an audience?

Learning Targets

- Analyze a dialogue by paraphrasing to determine what the text says.
- Plan and rehearse a performance that communicates meaning to an audience through vocal and visual delivery.

Preview

In this activity, you will read a **dialogue** and think about how the characters interact.

Setting a Purpose for Reading

- As you read the dialogue, underline lines that tell you what the characters have seen or heard.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Put a star next to lines that indicate what might happen next in the play.

LEARNING STRATEGIES:

Paraphrasing, Marking the Text, Oral Reading, Rereading, Discussion Groups, Rehearsal

Literary Terms

A **dialogue** is a conversation between two characters in a play.

Drama

from

Twelfth Night, Act 1, Scene 2

by William Shakespeare

Viola: What country, friends, is this?

Captain: This is Illyria, lady.

Viola: And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drown'd: what think you, sailors?

Captain: To comfort you with chance,

Assure yourself, after our ship did split,

I saw your brother bind himself

To a strong mast that lived upon the sea.

Viola: For saying so, there's gold:

Know'st thou this country?

Captain: Ay, madam, well; for I was bred and born

Not three hours' travel from this very place.

My Notes

Acting for Understanding

My Notes

Viola: Who governs here?

Captain: A noble duke, in nature as in name.

Viola: What is the name?

Captain: Orsino.

Viola: Orsino! I have heard my father name him:
He was a bachelor then.

Captain: And so is now, or was so very late;
For but a month ago I went from hence,
And then 'twas fresh in murmur
That he did seek the love of fair Olivia.

Viola: I prithee, and I'll pay thee bounteously,
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke.

Captain: Be you his servant, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.

Viola: I thank thee: lead me on.

Second Read

- Reread the dialogue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** *Elysium* in Greek mythology refers to a heavenly afterlife. What does Viola think happened to her brother?

2. **Key Ideas and Details:** What do you think the captain means by "'twas fresh in murmur" that Orsino loves Olivia?

3. **Key Ideas and Details:** What does Viola mean when she says, "Conceal me what I am"? What does this tell you about what might happen next in the story?

Working from the Text

4. Interpret the dialogue and paraphrase each sentence in plain English.
5. After paraphrasing the dialogue, conduct an oral reading with a small group, reading your paraphrases first and then the original text.
6. With a partner, go back and annotate each of your character's lines with notes for vocal and visual delivery.
7. Perform the dialogue with at least three different people who prepared the other character's lines.

Check Your Understanding

In a paragraph, reflect on the effectiveness of your own and other students' delivery of the dialogue. What aspects of the performances helped communicate meaning to the audience?

My Notes

Interpreting Character in Performance

LEARNING STRATEGIES:

Diffusing, Marking the Text,
Paraphrasing, Rereading,
Sketching, Discussion Groups,
Rehearsal, Drafting

My Notes

Learning Targets

- Analyze the relationship between character and plot in a dialogue.
- Write an explanatory interpretation of a character in a performance.

Preview

In this activity, you will read a dialogue, rehearse it, and perform it with a partner.

Setting a Purpose for Reading

- As you read the dialogue, underline words and phrases that provide information about the characters' traits.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Drama

from *Twelfth Night*, Act 1, Scene 4

by William Shakespeare

Viola (*disguised as the servant Cesario, speaking to herself*):

If the duke continue these favours towards you,
Cesario, you are like to be much advanced: he hath
known you but three days, and already you are no stranger.
Here comes the count. (*Enter DUKE ORSINO*)

Duke Orsino: Who saw Cesario, ho?

Viola: On your attendance, my lord; here.

Duke Orsino: Cesario, Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:
Therefore, good youth, address thy **gait** unto her;
Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

Viola: Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.

Duke Orsino: Be **clamorous** and leap all civil bounds
Rather than make unprofit return.

Viola: Say I do speak with her, my lord, what then?

gait: walk, step

clamorous: loud, pushy

Duke Orsino: O, then unfold the passion of my love,
Surprise her with discourse of my dear faith:
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

Viola: I think not so, my lord.

Duke Orsino: Dear lad, believe it;
For they shall yet belie thy happy years,
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt for this affair.

Viola: I'll do my best
To woo your lady:
(*Aside*) yet, a barful strife!
Who'er I woo, myself would be his wife.

from *Twelfth Night*, Act 1, Scene 5

by William Shakespeare

Olivia (*to herself*): Give me my veil. Come, throw it o'er my face.

Viola: Are you the lady of the house?

Olivia: If I do not **usurp** myself, I am.

Viola: Most certain, if you are she, you do usurp
yourself; for what is yours to bestow is not yours
to reserve. I will on with my speech in your praise,
and then show you the heart of my message.

Olivia: Come to what is important in't: I forgive you the praise.

Viola: Alas, I took great pains to study it, and 'tis poetical.

Olivia: It is the more like to be **feigned**: I pray you,
if you have reason, be brief. Speak your office.

Viola: Good madam, let me see your face.

Olivia: We will draw the curtain and show you the picture.
Look you, sir, is't not well done? (*Unveiling*)

My Notes

usurp: take someone else's place
by force

feigned: insincere

Interpreting Character in Performance

My Notes

Viola: Lady, you are the cruell'st she alive,
If you will lead these graces to the grave
And leave the world no copy.

Olivia: Were you sent hither to praise me?

Viola: I see you what you are, you are too proud;
But, my lord and master loves you.

Olivia: Your lord does know my mind; I cannot love him:
He might have took his answer long ago.
I cannot love him: let him send no more;
Unless, perchance, you come to me again.

Viola: Farewell, fair cruelty. (*Exits*)

Olivia: Thy tongue, thy face, thy limbs, actions and spirit,
Do give thee five-fold blazon. How now!
Even so quickly may one catch the plague?
Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.

Second Read

- Reread the dialogues to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

Scene 4

1. **Key Ideas and Details:** How does Orsino's physical description of Cesario reveal that Viola's disguise is not completely successful? Provide specific examples.
2. **Key Ideas and Details:** What does Orsino mean when he says, "And tell them, there thy fixed foot shall grow / Till thou have audience"?
3. **Key Ideas and Details:** Why does Viola try to talk Orsino out of having her tell Olivia of his love? How do you know?

Scene 5

4. **Key Ideas and Details:** How do you know that Olivia doesn't want to show her face to strangers?

5. **Key Ideas and Details:** What lines in the text tell you what Viola thinks of Olivia?

6. **Key Ideas and Details:** Examine Olivia's last lines in this dialogue. What is she saying here? How does this affect the plot?

Working from the Text

7. With a partner, choose one of the dialogues, and then select your roles.
8. Meet with a group of students who are performing the same dialogue. Work together to diffuse the text and paraphrase the lines.
9. Divide your group in two so that you are working only with students who have the same role. Work together to annotate your scene for vocal and visual delivery.
10. Work with your group to create a visual representation of your character. Draw a stick figure or outline, and annotate the image with words and other images to convey the traits of the character. You may also include words or images to indicate how the character's choices affect other characters in the play. Add significant quotes from your dialogue and any information that you have from the role-playing in Activity 4.12.

Visual Representation of My Character

My Notes

Interpreting Character in Performance

My Notes

11. Meet with your original partner to rehearse your dialogue together. Perform your dialogue for at least one other group who rehearsed a different dialogue.

Check Your Understanding

Character and plot are closely intertwined. Reread Act 2, Scene 4, of *Twelfth Night*, and list two ways the character of Viola affects what happens in the story.

Writing to Sources: Explanatory Text

Explain how you made choices about vocal and visual delivery to interpret your character in a performance. Be sure to:

- Identify specific character traits that your character possesses.
- Provide textual evidence of characterization: thoughts, appearance, emotions, and actions.
- Explain how you portrayed the character in your performance.

Learning Targets

- Compare the performance and text of two scenes, and analyze the techniques used in the performance.
- Revise a performance plan based on new ideas for vocal and visual delivery.

Preview

In this activity, you will read a dialogue and listen to the performance of the same scene.

Setting a Purpose for Reading

- As you read the dialogue, underline words and phrases that refer to Viola's true nature behind her disguise.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:

Graphic Organizer,
Note-taking, Marking the
Text, Revising, Rereading,
Discussion Groups, Rehearsal

My Notes

Drama

from

Twelfth Night,

Act 2, Scene 4

by William Shakespeare

Duke Orsino: Once more, Cesario,
Get thee to yond same sovereign cruelty.

Viola: But if she cannot love you, sir?

Duke Orsino: I cannot be so answer'd.

Viola: Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love a great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?

Duke Orsino: There is no woman's sides
Can **bide** the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; make no compare
Between that love a woman can bear me
And that I owe Olivia.

Viola: Ay, but I know—

Duke Orsino: What dost thou know?

bide: bear, endure

Comparing Performance and Text

My Notes

pined: grieved, suffered

Viola: Too well what love women to men may owe:
In faith, they are as true of heart as we.
My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.

Duke Orsino: And what's her history?

Viola: A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she **pined** in thought,
Smiling at grief. Was not this love indeed?
We men may say more, swear more: but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

Duke Orsino: But died thy sister of her love, my boy?

Viola: I am all the daughters of my father's house,
And all the brothers too: and yet I know not.

from *Twelfth Night*, Act 3, Scene 1

by William Shakespeare

Olivia: What might you think?
Have you not set mine honour at the stake.

Viola: I pity you.

Olivia: That's a degree to love.

Viola: No, not a grize; for 'tis a vulgar proof,
That very oft we pity enemies.

Olivia: Why, then, methinks 'tis time to smile again. (*Clock strikes*)
The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you:
There lies your way, due west.

Viola: Then westward-ho! Grace and good disposition
Attend your ladyship!
You'll nothing, madam, to my lord by me?

Olivia: Stay, I prithee, tell me what thou thinkest of me.

Viola: That you do think you are not what you are.

Olivia: If I think so, I think the same of you.

Viola: Then think you right: I am not what I am.

Olivia: I would you were as I would have you be!

Viola: Would it be better, madam, than I am?
I wish it might, for now I am your fool.

Olivia: O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.

Viola: By innocence I swear, and by my youth
I have one heart, one bosom and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam: never more
Will I my master's tears to you deplore.

Second Read

- Reread the dialogue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

Act 2, Scene 4

1. **Key Ideas and Details:** How does Viola refute Orsino's statement about female love? Cite examples from the text.
2. **Key Ideas and Details:** In this scene, how does Viola use her disguise to be honest with Orsino? Cite examples from the text.
3. **Key Ideas and Details:** Examine Viola's last lines in this dialogue. How does Orsino interpret this? What is the real meaning of the lines?

My Notes

Comparing Performance and Text

My Notes

Act 3, Scene 1

4. **Key Ideas and Details:** What is Viola's opinion of the connection between pity and love? Cite evidence from the text.

5. **Key Ideas and Details:** Since her brother's death, Olivia has lived in retirement, saying she would not marry for seven years. What does her refusal to marry mean for the resolution of the Olivia/Viola/Orsino love triangle? What lines in the text suggest that her imagined love for Viola/Cesario may break this impasse?

6. **Key Ideas and Details:** In what lines does Viola hint to Olivia that she is not really a man?

Working from the Text

7. As you listen to the scene between Orsino and Viola (Cesario), take notes in the first column of the graphic organizer below on the vocal delivery of each character. Then think about a visual delivery that would complement the audio you just heard and make inferences about gestures, movement, and facial expressions a performer could make.

	Vocal Delivery: Tone, Pitch, Volume, Rate, Pauses, Emphasis	Visual Delivery: Gestures, Movement, Facial Expressions
Viola		
Orsino		

8. Based on your observations, what is the purpose of this scene? What is happening between these characters? How do they feel about each other? What emotions are they feeling, and why?
9. Work with a partner or small group to reread and mark the text of the scene between Viola and Orsino. Add annotations for vocal and visual delivery, using your notes from the graphic organizer.
10. Rehearse the scene with a partner, and then perform it for your group. Reflect: How are your performances different from those of the actors in the audio performance?
11. As you listen to the audio version of Olivia and Viola's scene, add notes to the text about the actors' vocal delivery. Make inferences about the choices for visual delivery that would complement the audio you are hearing.
12. Create a performance plan that incorporates ideas from the audio performance and your inferences about visual delivery, and then rehearse and perform this scene for your peers.
13. Compare and contrast the performance of the scene with Olivia and Viola and the text you have read.
 - Did the performance of the scene match your understanding of the scene based on reading it? Did the performer change the scene?
 - How did the visual and vocal techniques in the performance help you to understand Shakespeare's text? Provide specific examples.

My Notes

Check Your Understanding

Describe how reading a text and experiencing it in a different medium changes or enhances your perception of the text.

LEARNING STRATEGIES:

Marking the Text, Rereading, Discussion Groups, Rehearsal, Graphic Organizer

My Notes

Learning Target

- Using a stage diagram, plan and rehearse a scene with stage movement and character interaction based on your analysis of the text.

Preview

In this activity, you will read and analyze a dialogue and think about how the characters interact and move.

Setting a Purpose for Reading

- As you read the dialogue, write notes in the margin with ideas you have about how the characters might move or interact with each other on stage.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Draw arrows next to lines to indicate which direction a character might move before, during, or after delivering a particular line.

Drama

from

Twelfth Night,

Act 4, Scenes 1–2

by William Shakespeare

Olivia: Be not offended, dear Cesario. I prithee, gentle friend,
Go with me to my house. Do not deny.

Sebastian: What relish is in this? how runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

Olivia: Nay, come, I prithee; would thou'ldst be ruled by me!

Sebastian: Madam, I will.

Olivia: O, say so, and so be!

Sebastian: This is the air; that is the glorious sun;
This pearl she gave me, I do feel't and see't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness.
For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes

And wrangle with my reason that persuades me
To any other trust but that I am mad
Or else the lady's mad; there's something in't
That is deceiveable. But here the lady comes.

Olivia: Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by: there, before him,
And underneath that **consecrated** roof,
Plight me the full assurance of your faith;
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?

Sebastian: I'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

Olivia: Then lead the way, good father; and heavens so shine,
That they may fairly note this act of mine!

Second Read

- Reread the dialogue to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What are the possible explanations Sebastian comes up with for Olivia's love for him? Cite examples from the text.

2. **Key Ideas and Details:** What happens in this scene? Cite evidence from the text. How does this affect the overall development of the plot?

My Notes

consecrated: holy
plight: promise

Stage Directions

ACADEMIC VOCABULARY

Diagram has many different meanings. It can be a verb and a noun; in this case, it is used to describe a kind of pictorial representation.

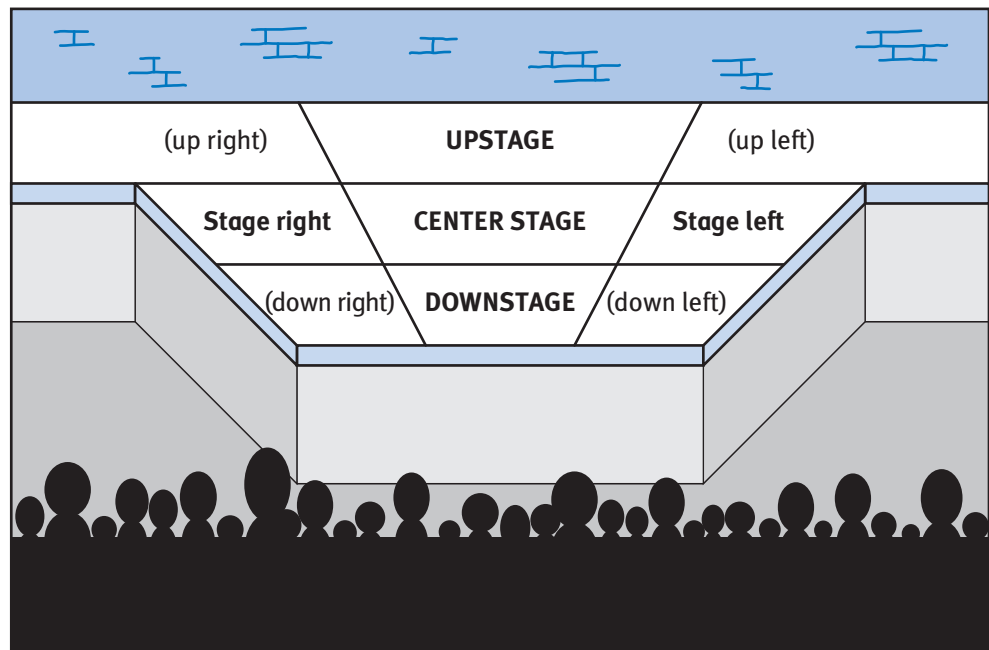
WORD CONNECTIONS

Etymology

The stage directions *upstage* and *downstage* come from theater history. In most modern theaters, the stage is level, but the seats are “raked,” or set on an incline, so that the audience can see the stage. Early theaters took the opposite approach. The audience was on level ground but the stage itself was raked, sloping upward from front to back. When actors moved upstage, they literally walked up a slope on the stage. An actor at a higher point on the stage could draw the audience’s attention away from the actors downstage. This led to the figurative meaning of *upstage*, “to divert attention, outshine someone else.”

Working from the Text

3. Consider the scenes that you listened to in the previous activity. How would these scenes have been different on a stage? How does a stage limit the choices actors have in terms of how they move and position their bodies?
4. Review the image of the stage **diagram**. Note that stage directions are always from the actors’ perspective. You learned in Activity 4.3 that stage directions are the instructions to actors in a drama script. In a small group, practice using and following stage directions by taking turns playing director and calling out directions to the actors, such as “Viola, move downstage left” or “Orsino, enter stage right.”



My Notes

Staging Graphic Organizer:

Up Right	Upstage	Up Left
Stage Right	Center Stage	Stage Left
Down Right	Downstage	Down Left

Audience

- Using the image of the stage diagram as a guide, work with a small group to annotate the scene with stage directions. Note that there are actually two scenes, so decide how the characters will enter and exit each scene. Sketch a plan on the graphic organizer, using arrows to indicate movement.
- Rehearse the scene, revising the stage directions as needed. Remember to do the following:
 - Always face the audience: when two characters are having a conversation, they should stand at an angle toward the audience.
 - Use physical interactions between the characters, such as linking arms or shaking hands.
 - Respond with appropriate facial expressions and gestures while the other character is speaking.

My Notes

Stage Directions

My Notes

7. Perform your scene for at least two other groups. Give each other feedback on the effectiveness of each performance's staging and movement. Make notes here on feedback you want to give.

Group Performance Feedback:

Check Your Understanding

Write a brief description of what you need to do to prepare for presenting a scene. Include the things you have learned to do to enhance a performance, such as analyzing a character, considering elements of visual and vocal delivery, and planning the staging (props, etc.).

Learning Targets

- Listen to and read a scene to analyze the use of vocal delivery techniques.
- Create a performance plan that includes theatrical elements.
- Analyze the use of theatrical elements in photographs and illustrations of a performance.

LEARNING STRATEGIES:

Marking the Text,
Brainstorming, Rereading,
Graphic Organizer

Preview

In this activity, you will listen to a performance of a scene and think about the actors' choices for vocal delivery. Then you will view and analyze images of staged versions of the play and think about how you would use theatrical elements to stage a scene.

Setting a Purpose for Reading

- As you read and listen to the scene, make notes in the My Notes section about the tone, pitch, volume, rate, and emphasis the actors use to deliver their lines.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Drama

from

*Twelfth Night,***Act 5, Scene 1**

by William Shakespeare

Duke Orsino: Here comes the countess: now heaven walks on earth.

Olivia: What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

Viola: Madam!

Duke Orsino: Gracious Olivia—

Olivia: What do you say, Cesario? Good my lord—

Viola: My lord would speak; my duty hushes me.

Olivia: If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.

Duke Orsino: Still so cruel?

Olivia: Still so constant, lord.

Duke Orsino: What, to perverseness? you uncivil lady,
What shall I do?

My Notes

Exploring Theatrical Elements

My Notes

dissembling: false, cheating

Olivia: Even what it please my lord, that shall become him.

Duke Orsino: Why should I not, had I the heart to do it,
Kill what I love?

Come, boy, with me; my thoughts are ripe in mischief:
I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.

Viola: And I, most jocund, apt and willingly,
To do you rest, a thousand deaths would die.

Olivia: Where goes Cesario?

Viola: After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.

Olivia: Ay me, detested! how am I beguiled!

Viola: Who does beguile you? who does do you wrong?

Olivia: Hast thou forgot thyself? is it so long?
Call forth the holy father.

Duke Orsino: Come, away!

Olivia: Whither, my lord? Cesario, husband, stay.

Duke Orsino: Husband!

Olivia: Ay, husband: can he that deny?

Duke Orsino: Her husband, sirrah!

Viola: No, my lord, not I.

Olivia: Fear not, Cesario; take thy fortunes up:
A contract of eternal bond of love.

Duke Orsino: O thou **dissembling** cub!
Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.

Viola: My lord, I do protest—

Olivia: O, do not swear!
Hold little faith, though thou hast too much fear. (*Enter Sebastian*)

Sebastian: Pardon me, sweet one, even for the vows
We made each other but so late ago.

Duke Orsino: One face, one voice, one habit, and two persons,
A natural perspective, that is and is not!
How have you made division of yourself?
An apple, cleft in two, is not more twin
Than these two creatures.

Olivia: Most wonderful!

Sebastian: Do I stand there? I never had a brother;

I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?

Viola: Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb.

Sebastian: Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say 'Thrice-welcome, drowned Viola!'

Viola: My father had a mole upon his brow.

Sebastian: And so had mine.

Viola: And died that day when Viola from her birth
Had number'd thirteen years.

Sebastian: O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.

Viola: If nothing lets to make us happy both
But this my masculine usurp'd attire,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count.

Sebastian (*To Olivia*): So comes it, lady, you have been mistook:
You would have been contracted to a maid;
Nor are you therein, by my life, deceived,
You are betroth'd both to a maid and man.

Duke Orsino: Be not amazed; right noble is his blood.
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck. (*To Viola*)
Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.

Viola: And all those sayings will I overswear.

Duke Orsino: Give me thy hand;
And let me see thee in thy woman's weeds.

Viola: The captain that did bring me first on shore
Hath my maid's garments.

Duke Orsino: Your master quits you;
And since you call'd me master for so long,
Here is my hand: you shall from this time be
Your master's mistress. Cesario, come;
For so you shall be, while you are a man;
But when in other habits you are seen,
Orsino's mistress and his fancy's queen.

My Notes

Second Read

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5. **Key Ideas and Details:** How do Orsino and Olivia react to Sebastian's appearance? Cite examples from the text.

6. **Key Ideas and Details:** Give examples from the text to show how Sebastian and Viola react to finally seeing each other. Based on what you know, are they equally surprised? Explain your answer.

7. **Key Ideas and Details:** What lines in the text explain why it takes Sebastian so long to accept Viola's identity?

8. **Key Ideas and Details:** How does an instance of mistaken identity solve one of the biggest problems facing the characters? Cite evidence from the text in your answer.

9. **Key Ideas and Details:** How does Orsino respond to finding out about Viola's disguise? Cite evidence from the text.

My Notes

Exploring Theatrical Elements

My Notes

Working from the Text

10. Choose one line from the scene, and think about how the actor in the performance chose to deliver the line. How could you change the interpretation of the character's thoughts or feelings by delivering the lines in a different way?
11. In addition to vocal delivery and stage directions, actors and directors use theatrical elements to add to their interpretation of a play. Look at the following images of different productions of *Twelfth Night*, and take notes in the graphic organizer about the theatrical elements you see. What is the effect of these elements?



1903 production of *Twelfth Night*, starring Viola Allen as Viola



Anne Hathaway as Viola and Raul Esparza as Duke Orsino in the June 2009 Shakespeare in the Park performance in New York City

[illegible]

Unit 4 • How We Choose to Act 351

Exploring Theatrical Elements

My Notes

Theatrical Elements	Effect on the Play
Costumes	
Set Design/Setting	
Props	

12. Annotate the scene with ideas for how you could use theatrical elements if you were performing this scene in class. Consider the following:

- What kinds of costumes could you create out of clothing that you already own?
- What could you draw or collect to create a setting?
- What props could you create or assemble?
- What songs do you know of that capture the emotions in your scene?

13. With a partner, select one of the dialogues from the previous activities. Begin your performance plan by brainstorming and annotating the scene for theatrical elements.

Check Your Understanding

What role do costumes play in *Twelfth Night*? How do the characters' costumes affect the plot? How do the actors' costumes affect the plot? Discuss your ideas with a partner. Then share them with the class.



Independent Reading Checkpoint

Select a character from your independent reading and describe how he or she has concealed something and why. Be sure to use specific examples from the text.

Performing a Shakespearean Dialogue

EMBEDDED
ASSESSMENT 2

ASSIGNMENT

Your assignment is to work collaboratively with a partner to plan, rehearse, and perform a dialogue from William Shakespeare's *Twelfth Night*.

Planning: Select and annotate one of the dialogues from *Twelfth Night*.

- What is the meaning of each of your character's lines?
- How will you use vocal delivery to express your character's thoughts and feelings?
- How will you use visual delivery and staging to interpret the scene and interact with your partner's character?
- How will you and your partner make notes and plan your performance?

Rehearsing: Memorize your lines and rehearse the performance with your partner and others.

- What are the "cues" in your partner's lines that will remind you of what to say?
- While your partner is speaking, how should your character react?
- How can you speak to your partner's character while both of you face the audience?
- How can you make the scene more understandable and interesting for your audience with facial expressions, vocal inflection, and gestures?
- How can you enhance your scene with at least one of the following theatrical elements: set design, masks, costumes, props, or music?
- How can the Scoring Guide help you evaluate how well your planned performance will meet the requirements of the assignment?

Performing and Listening: Perform your scene for an audience of your peers, and take notes on your classmates' performances.

- Who are the characters involved?
- What is the dialogue about?
- How did the performers help you understand and appreciate the scene?

Reflecting in Writing: Write a paragraph explaining the strengths and challenges of your performance.

- What would you do differently in a future performance?
- How did performing a dialogue help you understand Shakespearean language?
- What were the best performances you saw, and what made them effective?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How did you feel about performing and speaking in front of others before this unit?
- How did this experience prepare you to be a confident oral presenter?



Technology Tip

As part of the rehearsal process, consider video recording your performance.

Performing a Shakespearean Dialogue

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The performance</p> <ul style="list-style-type: none"> delivers an insightful interpretation, and meaning is cleverly communicated through tone, pauses, volume, facial expressions, movements, and gestures includes several theatrical elements that expand meaning for the audience. 	<p>The performance</p> <ul style="list-style-type: none"> delivers an effective interpretation, and meaning is communicated through tone, pauses, volume, facial expressions, movements, and gestures includes one or more theatrical elements. 	<p>The performance</p> <ul style="list-style-type: none"> delivers an acceptable interpretation, but meaning is not clearly communicated through tone, pauses, volume, facial expressions, movements, or gestures includes a theatrical element, but it does not enhance the presentation. 	<p>The performance</p> <ul style="list-style-type: none"> delivers an unclear interpretation, and meaning is confused through inappropriate or inadequate tone, pauses, volume, facial expressions, movements, or gestures includes no theatrical elements.
Structure	<p>The performance</p> <ul style="list-style-type: none"> includes detailed scene annotations with performance notes and a creative plan for the performance notes show excellent evidence of listening to and evaluating peer performances reflection demonstrates insightful commentary on strengths, challenges, growth, and evaluation of performances. 	<p>The performance</p> <ul style="list-style-type: none"> includes an annotated scene with performance notes and a plan for the performance notes show adequate evidence of listening to and evaluating peer performances reflection demonstrates adequate commentary on strengths, challenges, growth, and evaluation of performances. 	<p>The performance</p> <ul style="list-style-type: none"> includes some scene annotations with some performance notes and elements of a plan for the performance notes show some evidence of listening to and evaluating peer performances reflection demonstrates little commentary on strengths, challenges, growth, and evaluation of performances. 	<p>The performance</p> <ul style="list-style-type: none"> includes few annotations and/or little planning for the performance notes are missing or show little evidence of listening to and evaluating peer performances reflection is missing or includes little or no commentary on strengths, challenges, growth, and evaluation of performances.
Use of Language	<p>The performance</p> <ul style="list-style-type: none"> uses language that delivers a faithful and dramatic representation through visual and vocal delivery effectively communicates meaning for the audience through gestures, inflection, volume, and pitch. 	<p>The performance</p> <ul style="list-style-type: none"> uses language that delivers a faithful representation with effective visual and vocal delivery adequately communicates meaning for the audience. 	<p>The performance</p> <ul style="list-style-type: none"> includes mispronunciations, mumbled words, and/or language that does not correctly represent the scene does not adequately communicate meaning for the audience. 	<p>The performance</p> <ul style="list-style-type: none"> does not include significant parts of the scene and/or shows unclear vocal delivery does not communicate meaning for the audience.

Resources

Unit 1 Independent Reading List

Suggestions for Independent Reading

This list, divided into the categories of **Literature** and **Nonfiction/Informational Text**, comprises titles related to the themes and content of the unit. For your independent reading, you can select from this wide array of titles, which have been chosen based on complexity and interest. You can also do your own research and select titles that intrigue you.

Unit 1: The Choices We Make		
Literature		
Author	Title	Lexile
Anaya, Rudolfo	<i>Bless Me, Ultima</i>	840L
Cooper, Susan	<i>The Dark Is Rising (series)</i>	920L
Graves, Robert	<i>Greek Gods and Heroes</i>	990L
Hamilton, Virginia	<i>The People Could Fly: American Black Folktales</i>	660L
Hesse, Karen	<i>Witness</i>	N/A
Hidier, Tanuja Desai	<i>Born Confused</i>	890L
Hijuelos, Oscar	<i>Dark Dude</i>	980L
Hinds, Gareth	<i>The Odyssey</i>	N/A
Hurston, Zora Neale	<i>Mules and Men</i>	1020L
Jeffrey, Gary	<i>African Myths</i>	N/A
Lewis, C.S.	<i>The Lion, the Witch and the Wardrobe</i>	940L
Park, Linda Sue	<i>Seesaw Girl</i>	810L
Pierce, Tamora	<i>Trickster's Choice (Daughter of the Lioness, Book 1)</i>	790L
Riordan, Rick	<i>The Red Pyramid</i>	650L
Rosenberg, Donna	<i>World Mythology: An Anthology of Great Myths and Epics</i>	1030L
Snzai, N.H.	<i>Shooting Kabul</i>	800L
Soto, Gary	<i>Novio Boy</i>	N/A
Whelan, Gloria	<i>Homeless Bird</i>	800L
Nonfiction/Informational Text		
Author	Title	Lexile
Dumas, Firoozeh	<i>Funny in Farsi: A Memoir of Growing Up Iranian in America</i>	1030L
Hickam, Homer	<i>Rocket Boys/October Sky</i>	900L
Jiang, Ji-Li	<i>Red Scarf Girl: A Memoir of the Cultural Revolution</i>	780L
Jimenez, Francisco	<i>Breaking Through</i>	750L
Kehret, Peg	<i>Small Steps: The Year I Got Polio</i>	890L
Keller, Helen	<i>The Story of My Life</i>	1150L
Myers, Walter Dean	<i>The Greatest: Muhammad Ali</i>	1030L
Paulsen, Gary	<i>Eastern Sun, Winter Moon: An Autobiographical Odyssey</i>	1080L
Santiago, Esmeralda	<i>When I Was Puerto Rican</i>	1020L

Unit 2 Independent Reading List

Suggestions for Independent Reading

This list, divided into the categories of **Literature** and **Nonfiction/Informational Text**, comprises titles related to the themes and content of the unit. For your independent reading, you can select from this wide array of titles, which have been chosen based on complexity and interest. You can also do your own research and select titles that intrigue you.

Unit 2: What Influences My Choices?		
Literature		
Author	Title	Lexile
Cisneros, Sandra	<i>The House on Mango Street</i>	870L
DeJesus, John	<i>Taco</i>	N/A
Yang, Dori Jones	<i>Daughter of Xanadu</i>	780L
Nonfiction/Informational Text		
Author	Title	Lexile
Bausum, Ann	<i>Denied, Detained, Deported: Stories from the Dark Side of American Immigration</i>	1170L
Carson, Rachel	<i>The Sea Around Us</i>	N/A
Chin-Lee, Cynthia	<i>AKira to Zoltan: 26 Men Who Changed the World</i>	N/A
Chin-Lee, Cynthia	<i>Amelia to Zora: 26 Women Who Changed the World</i>	N/A
D’Aluisio, Faith and Peter Menzel	<i>What the World Eats</i>	1150L
Engle, Margarita	<i>The Lightening Dreamer: Cuba’s Greatest Abolitionists</i>	N/A
Graydon, Shari	<i>Made You Look: How Advertising Works and Why You Should Know</i>	N/A
Hesse, Karen	<i>Aleutian Sparrow</i>	N/A
Hoose, Phillip	<i>We Were There Too! Young People in U.S. History</i>	950L
Hurley, Michael	<i>World’s Greatest Olympians</i>	960L
Lasky, Kathryn	<i>John Muir: America’s First Environmentalist</i>	1050L
Lemke, Donald	<i>Investigating the Scientific Method with Max Axiom, Super Scientist</i>	760L
Pollan, Michael	<i>The Omnivore’s Dilemma: The Secrets Behind What You Eat (Young Reader’s edition)</i>	930L
Schlosser, Eric	<i>Fast Food Nation</i>	1240L
Schlosser, Eric and Wilson, Charles,	<i>Chew on This: Everything You Don’t Want to Know About Fast Food</i>	N/A
Sivertsen, Linda and Josh Sivertsen	<i>Generation Green: The Ultimate Teen Guide to Living an Eco-Friendly Life</i>	N/A
Waters, Alice	<i>Edible Schoolyard: A Universal Idea</i>	N/A

Unit 3 Independent Reading List

Suggestions for Independent Reading

This list, divided into the categories of **Literature** and **Nonfiction/Informational Text**, comprises titles related to the themes and content of the unit. For your independent reading, you can select from this wide array of titles, which have been chosen based on complexity and interest. You can also do your own research and select titles that intrigue you.

Unit 3: Choices and Consequences		
Literature		
Author	Title	Lexile
Alvarez, Julia	<i>Return to Sender</i>	890L
Na, An	<i>A Step from Heaven</i>	670L
Nye, Naomi Shihab	<i>19 Varieties of Gazelle: Poems of the Middle East</i>	970L
Peacock, Carol Antionette	<i>Red Thread Sisters</i>	700L
Perkins, Mitali	<i>Bamboo People</i>	680L
Sanchez, Alex	<i>Bait</i>	630L
Nonfiction/Informational Text		
Author	Title	Lexile
Douglas, Gabrielle	<i>Grace, Gold, and Glory My Leap of Faith</i>	N/A
Gandhi, Mohandas	<i>Autobiography: The Story of My Experiments with Truth</i>	1010L
Gregory, Josh	<i>Cesar Chavez</i>	930L
Herman, Gail	<i>Who Was Jackie Robinson?</i>	670L
Keller, Helen	<i>The Story of My Life</i>	1150L
King Jr., Martin Luther	<i>The Autobiography of Martin Luther King, Jr.</i>	N/A
Leighton, Ralph and Feynman, Richard	<i>Surely You're Joking, Mr. Feynman!</i>	N/A
Mandela, Nelson	<i>Long Walk to Freedom</i>	1120L
McGrayne, Sharon Bertsch	<i>Nobel Prize Women in Science</i>	N/A
O'Connor, Sandra Day and H. Alan Day	<i>Lazy B: Growing up on a Cattle Ranch in the American Southwest</i>	N/A
Obama, Barack	<i>Dreams from My Father</i>	N/A
Ottaviani, Jim	<i>Feynman (Graphic Novel)</i>	620L
Petry, Ann	<i>Harriet Tubman: Conductor on the Underground Railroad</i>	1000L
Playfoot, Janet N.	<i>My Life for the Poor, Mother Teresa of Calcutta</i>	N/A
Vansant, Wayne	<i>Gettysburg: The History of America's Most Famous Battle and Turning Point</i>	N/A
Wiesel, Elie	<i>Night</i>	570L
Yen Mah, Adeline	<i>Chinese Cinderella</i>	960L
Yousafzai, Malala	<i>I Am Malala</i>	1000L

Unit 4 Independent Reading List

Suggestions for Independent Reading

This list, divided into the categories of **Literature** and **Nonfiction/Informational Text**, comprises titles related to the themes and content of the unit. For your independent reading, you can select from this wide array of titles, which have been chosen based on complexity and interest. You can also do your own research and select titles that intrigue you.

Unit 4: How We Choose to Act		
Literature		
Author	Title	Lexile
Alexander, Elizabeth and Marilyn Nelson	<i>Miss Crandall's School for Young Ladies and Little Misses of Color: Poems</i>	N/A
Ballard, Robert	<i>Pieces of Me: Who do I Want to Be</i>	N/A
Belloc, Hillaire	<i>Cautionary Tales for Children</i>	N/A
Collins, Billy	<i>180 More: Extraordinary Poems for Everyday</i>	N/A
Collins, Billy	<i>The Spoken Word Revolution: Slam, Hip Hop & the Poetry of a New Generation</i>	N/A
Dickinson, Emily	<i>I'm Nobody. Who Are You?</i>	N/A
Fletcher, Ralph	<i>Relatively Speaking: Poems About Family</i>	N/A
George, Kristine O'Connell	<i>Swimming Upstream: Middle School Poems</i>	N/A
Gibson, William	<i>The Miracle Worker</i>	N/A
Hansberry, Lorraine	<i>A Raisin in the Sun</i>	N/A
Hesse, Karen	<i>Out of the Dust</i>	N/A
Hughes, Langston	<i>The Collected Poems of Langston Hughes</i>	N/A
Janeczko, Paul B	<i>Stone Bench in an Empty Park</i>	N/A
Kadohata, Cynthia	<i>A Million Shades of Gray</i>	700L
Lamb, Charles and Mary	<i>Tales from Shakespeare</i>	1330L
Miller, Kate	<i>Poems in Black & White</i>	N/A
Mora, Pat	<i>My Own True Name: New and Selected Poems for Young Adults</i>	N/A
Nye, Naomi Shihab	<i>Honeybee: Poems & Short Prose</i>	N/A
Park, Linda Sue	<i>Tap Dancing on the Roof: Sijo (Poems)</i>	N/A
Poe, Edgar Allan	<i>The Raven and Other Poems and Stories; Collected Works of Edgar Allan Poe Vol. 1: Poems</i>	N/A
Shakespeare, William	<i>A Midsummer Night's Dream</i>	N/A
Shakespeare, William	<i>Macbeth</i>	N/A
Shakespeare, William	<i>Romeo and Juliet</i>	N/A
Shakespeare, William	<i>Twelfth Night</i>	N/A
Sidman, Joyce	<i>This Is Just to Say: Poems of Apology and Forgiveness</i>	N/A
Smith, Charles R	<i>Rimshots: Basketball Pix, Rolls, and Rhythms</i>	N/A
Sparknotes	<i>No Fear Shakespeare Graphic Novels</i>	N/A
Venkatraman, Padma	<i>Climbing the Stairs</i>	750L
Wong, Janet S.	<i>Suitcase of Seaweed</i>	N/A
Zusak, Markus	<i>The Book Thief</i>	730L

Nonfiction/Informational Text		
Author	Title	Lexile
MacLeod, Elizabeth	<i>Helen Keller</i>	960L
Santiago, Esmerelda	<i>When I Was Puerto Rican</i>	1020L
Somervill, Barbara A.	<i>Actor (Cool Arts Careers)</i>	860L
Turnbull, Stephanie	<i>Acting Skills</i>	890L

Independent Reading Log

NAME _____ DATE _____

Directions: This log is a place to record your progress and thinking about your independent reading during each unit. Add your log pages to your Reader/Writer Notebook or keep them as a separate place to record your reading insights.

Unit _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

Unit _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

Independent Reading Title _____

Author(s) _____ Text Type _____

Pages read: from _____ to _____

SpringBoard Learning Strategies

READING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Chunking the Text	Breaking the text into smaller, manageable units of sense (e.g., words, sentences, paragraphs, whole text) by numbering, separating phrases, drawing boxes	To reduce the intimidation factor when encountering long words, sentences, or whole texts; to increase comprehension of difficult or challenging text
Close Reading	Accessing small chunks of text to read, reread, mark, and annotate key passages, word-for-word, sentence-by-sentence, and line-by-line	To develop comprehensive understanding by engaging in one or more focused readings of a text
Diffusing	Reading a passage, noting unfamiliar words, discovering meaning of unfamiliar words using context clues, dictionaries, and/or thesauruses, and replacing unfamiliar words with familiar ones	To facilitate a close reading of text, the use of resources, an understanding of synonyms, and increased comprehension of text
Double-Entry Journal	Creating a two-column journal (also called Dialectical Journal) with a student-selected passage in one column and the student's response in the second column (e.g., asking questions of the text, forming personal responses, interpreting the text, reflecting on the process of making meaning of the text)	To assist in note-taking and organizing key textual elements and responses noted during reading in order to generate textual support that can be incorporated into a piece of writing at a later time
Graphic Organizer	Using a visual representation for the organization of information from the text	To facilitate increased comprehension and discussion
KWHL Chart	Setting up discussion that allows students to activate prior knowledge by answering "What do I know?"; sets a purpose by answering "What do I want to know?"; helps preview a task by answering "How will I learn it?"; and reflects on new knowledge by answering "What have I learned?"	To organize thinking, access prior knowledge, and reflect on learning to increase comprehension and engagement
Marking the Text	Selecting text by highlighting, underlining, and/or annotating for specific components, such as main idea, imagery, literary devices, and so on	To focus reading for specific purposes, such as author's craft, and to organize information from selections; to facilitate reexamination of a text
Metacognitive Markers	Responding to text with a system of cueing marks where students use a ? for questions about the text; a ! for reactions related to the text; and an * for comments about the text and underline to signal key ideas	To track responses to texts and use those responses as a point of departure for talking or writing about texts
OPTIC	<p>O (Overview): Write notes on what the visual appears to be about.</p> <p>P (Parts): Zoom in on the parts of the visual and describe any elements or details that seem important.</p> <p>T (Title): Highlight the words of the title of the visual (if one is available).</p> <p>I (Interrelationships): Use the title as the theory and the parts of the visual as clues to detect and specify how the elements of the graphic are related.</p>	To analyze graphic and visual images as forms of text

STRATEGY	DEFINITION	PURPOSE
OPTIC (continued)	C (Conclusion); Draw a conclusion about the visual as a whole. What does the visual mean? Summarize the message of the visual in one or two sentences.	
Predicting	Making guesses about the text by using the title and pictures and/or thinking ahead about events which may occur based on evidence in the text	To help students become actively involved, interested, and mentally prepared to understand ideas
Previewing	Making guesses about the text by using the title and pictures and/or thinking ahead about events which may occur based on evidence in the text	To gain familiarity with the text, make connections to the text, and extend prior knowledge to set a purpose for reading
QHT	Expanding prior knowledge of vocabulary words by marking words with a Q, H, or T (Q signals words students do not know; H signals words students have heard and might be able to identify; T signals words students know well enough to teach to their peers)	To allow students to build on their prior knowledge of words, to provide a forum for peer teaching and learning of new words, and to serve as a prereading exercise to aid in comprehension
Questioning the Text* The AP Vertical Teams Guide for English (109–112)	Developing levels of questions about text; that is, literal, interpretive, and universal questions that prompt deeper thinking about a text	To engage more actively with texts, read with greater purpose and focus, and ultimately answer questions to gain greater insight into the text; helps students to comprehend and interpret
Paraphrasing	Restating in one's own words the essential information expressed in a text, whether it be narration, dialogue, or informational text	To encourage and facilitate comprehension of challenging text.
RAFT	Primarily used to generate new text, this strategy can also be used to analyze a text by examining the role of the speaker (R), the intended audience (A), the format of the text (F), and the topic of the text (T).	To initiate reader response; to facilitate an analysis of a text to gain focus prior to creating a new text
Rereading	Encountering the same text with more than one reading.	To identify additional details; to clarify meaning and/or reinforce comprehension of texts
SIFT* The AP Vertical Teams Guide for English (17–20)	Analyzing a fictional text by examining stylistic elements, especially symbol, imagery, and figures of speech in order to show how all work together to reveal tone and theme	To focus and facilitate an analysis of a fictional text by examining the title and text for symbolism, identifying images and sensory details, analyzing figurative language and identifying how all these elements reveal tone and theme
Skimming/Scanning	Skimming by rapid or superficial reading of a text to form an overall impression or to obtain a general understanding of the material; scanning focuses on key words, phrases, or specific details and provides speedy recognition of information	To quickly form an overall impression prior to an in-depth study of a text; to answer specific questions or quickly locate targeted information or detail in a text
SMELL* The AP Vertical Teams Guide for English	<ul style="list-style-type: none"> • Sender-receiver relationship—What is the sender-receiver relationship? Who are the images and language meant to attract? Describe the speaker of the text. • Message—What is the message? Summarize the statement made in the text. 	To analyze a persuasive speech or essay by focusing on five essential questions

STRATEGY	DEFINITION	PURPOSE
SMELL* (continued)	<ul style="list-style-type: none"> Emotional Strategies—What is the desired effect? Logical Strategies—What logic is operating? How does it (or its absence) affect the message? Consider the logic of the images as well as the words. Language—What does the language of the text describe? How does it affect the meaning and effectiveness of the writing? Consider the language of the images as well as the words. 	
SOAPSTone*	Analyzing text by discussing and identifying Speaker, Occasion, Audience, Purpose, Subject, and Tone	To facilitate the analysis of specific elements of non-fiction literary and informational texts and show the relationship among the elements to an understanding of the whole
Summarizing	Giving a brief statement of the main points or essential information expressed in a text, whether it be narration, dialogue, or informational text	To facilitate comprehension and recall of a text
Think Aloud	Talking through a difficult passage or task by using a form of metacognition whereby the reader expresses how he/she has made sense of the text	To reflect on how readers make meaning of challenging texts and facilitate comprehension
TP-CASTT* The AP Vertical Teams Guide for English (94–99)	Analyzing a poetic text by identifying and discussing Title, Paraphrase, Connotation, Attitude, Shift, Theme, and Title again	To facilitate the analysis of specific elements of a literary text, especially poetry. To show how the elements work together to create meaning
Visualizing	Forming a picture (mentally and/or literally) while reading a text	To increase reading comprehension and promote active engagement with text
Word Maps	Using a clearly defined graphic organizer such as concept circles or word webs to identify and reinforce word meanings	To provide a visual tool for identifying and remembering multiple aspects of words and word meanings

*Delineates AP strategy

WRITING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Adding	Making conscious choices to enhance a text by adding additional words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
Brainstorming	Using a flexible but deliberate process of listing multiple ideas in a short period of time without excluding any idea from the preliminary list	To generate ideas, concepts, or key words that provide a focus and/or establish organization as part of the prewriting or revision process
Deleting	Providing clarity and cohesiveness for a text by eliminating words, phrases, sentences, or ideas	To refine and clarify the writer's thoughts during revision and/or drafting
Drafting	Composing a text in its initial form	To incorporate brainstormed or initial ideas into a written format

STRATEGY	DEFINITION	PURPOSE
Free writing	Write freely without constraints in order to capture thinking and convey the writer's purpose	To refine and clarify the writer's thoughts, spark new ideas, and/or generate content during revision and/or drafting
Generating Questions	Clarifying and developing ideas by asking questions of the draft. May be part of self-editing or peer editing	To clarify and develop ideas in a draft; used during drafting and as part of writer response
Graphic Organizer	Organizing ideas and information visually (e.g., Venn diagrams, flowcharts, cluster maps)	To provide a visual system for organizing multiple ideas, details, and/or textual support to be included in a piece of writing
Looping	After free writing, one section of a text is circled to promote elaboration or the generation of new ideas for that section. This process is repeated to further develop ideas from the newly generated segments	To refine and clarify the writer's thoughts, spark new ideas, and/or generate new content during revision and/or drafting
Mapping	Creating a graphic organizer that serves as a visual representation of the organizational plan for a written text	To generate ideas, concepts, or key words that provide a focus and/or establish organization during the prewriting, drafting, or revision process
Marking the Draft	Interacting with the draft version of a piece of writing by highlighting, underlining, color-coding, and annotating to indicate revision ideas	To encourage focused, reflective thinking about revising drafts
Note-taking	Making notes about ideas in response to text or discussions; one form is the double-entry journal in which textual evidence is recorded on the left side and personal commentary about the meaning of the evidence on the other side.	To assist in organizing key textual elements and responses noted during reading in order to generate textual support that can be incorporated into a piece of writing at a later time. Note-taking is also a reading and listening strategy.
Outlining	Using a system of numerals and letters in order to identify topics and supporting details and ensure an appropriate balance of ideas.	To generate ideas, concepts, or key words that provide a focus and/or establish organization prior to writing an initial draft and/or during the revision process
Quickwrite	Writing for a short, specific amount of time in response to a prompt provided	To generate multiple ideas in a quick fashion that could be turned into longer pieces of writing at a later time (May be considered as part of the drafting process)
RAFT	Generating a new text and/or transforming a text by identifying and manipulating its component parts of Role, Audience, Format, and Topic	To generate a new text by identifying the main elements of a text during the prewriting and drafting stages of the writing process
Rearranging	Selecting components of a text and moving them to another place within the text and/or modifying the order in which the author's ideas are presented	To refine and clarify the writer's thoughts during revision and/or drafting
Self-Editing/Peer Editing	Working individually or with a partner to examine a text closely in order to identify areas that might need to be corrected for grammar, punctuation, spelling	To facilitate a collaborative approach to generating ideas for and revising writing.

STRATEGY	DEFINITION	PURPOSE
Sharing and Responding	Communicating with another person or a small group of peers who respond to a piece of writing as focused readers (not necessarily as evaluators)	To make suggestions for improvement to the work of others and/or to receive appropriate and relevant feedback on the writer's own work, used during the drafting and revision process
Sketching	Drawing or sketching ideas or ordering of ideas. Includes storyboarding, visualizing	To generate and/or clarify ideas by visualizing them. May be part of prewriting
Substituting / Replacing	Replacing original words or phrases in a text with new words or phrases that achieve the desired effect	To refine and clarify the writer's thoughts during revision and/or drafting
TWIST* The AP Vertical Teams Guide for English 167–174	Arriving at a thesis statement that incorporates the following literary elements: tone, word choice (diction), imagery, style and theme	To craft an interpretive thesis in response to a prompt about a text
Webbing	Developing a graphic organizer that consists of a series of circles connected with lines to indicate relationships among ideas	To generate ideas, concepts, or key words that provide a focus and/or establish organization prior to writing an initial draft and/or during the revision process
Writer's Checklist	Using a co-constructed checklist (that could be written on a bookmark and/or displayed on the wall) in order to look for specific features of a writing text and check for accuracy	To focus on key areas of the writing process so that the writer can effectively revise a draft and correct mistake
Writing Groups	A type of discussion group devoted to sharing and responding of student work	To facilitate a collaborative approach to generating ideas for and revising writing.

SPEAKING AND LISTENING STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Choral Reading	Reading text lines aloud in student groups and/or individually to present an interpretation	To develop fluency; differentiate between the reading of statements and questions; practice phrasing, pacing, and reading dialogue; show how a character's emotions are captured through vocal stress and intonation
Note-taking	Creating a record of information while listening to a speaker or reading a text	To facilitate active listening or close reading ; to record and organize ideas that assist in processing information
Oral Reading	Reading aloud one's own text or the texts of others (e.g., echo reading, choral reading, paired readings)	To share one's own work or the work of others; build fluency and increase confidence in presenting to a group
Rehearsal	Encouraging multiple practices of a piece of text prior to a performance	To provide students with an opportunity to clarify the meaning of a text prior to a performance as they refine the use of dramatic conventions (e.g., gestures, vocal interpretations, facial expressions)
Role Playing	Assuming the role or persona of a character	To develop the voice, emotions, and mannerisms of a character to facilitate improved comprehension of a text

COLLABORATIVE STRATEGIES

STRATEGY	DEFINITION	PURPOSE
Discussion Groups	Engaging in an interactive, small group discussion, often with an assigned role; to consider a topic, text or question	To gain new understanding of or insight into a text from multiple perspectives
Think-Pair-Share	Pairing with a peer to share ideas; before sharing ideas and discussion with a larger group	To construct meaning about a topic or question; to test thinking in relation to the ideas of others; to prepare for a discussion with a larger group

Graphic Organizer Directory

English Language Arts Graphic Organizers

Audience Notes and Feedback	SOAPSTone
Definition and Reflection	TP-CASTT Analysis
Editor's/Writer's Checklists	TP-CASTT
Evaluating Online Sources	Verbal & Visual Word Association
Presenting Scoring Guide	Web Organizer
RAFT	Word Map
SMELL	

English Language Development Graphic Organizers

Active Listening Feedback	Opinion Builder
Active Listening Notes	Paragraph Frame for Conclusions
Cause and Effect	Paragraph Frame for Sequencing
Character Map	Paraphrasing and Summarizing Map
Collaborative Dialogue	Peer Editing
Conclusion Builder	Persuasive/Argument Writing Map
Conflict Map	Roots and Affixes Brainstorm
Conversation for Quickwrite	Round Table Discussion
Discourse Starters	Sequence of Events Time Line
Idea and Argument Evaluator	Text Structure Stairs
Idea Connector	Unknown Word Solver
Key Idea and Details Chart	Venn Diagram for Writing a Comparison
Narrative Analysis and Writing	Word Choice Analyzer
Notes for Reading Independently	

NAME _____ DATE _____

Audience Notes and Feedback

Scoring Criteria	Notes/Feedback
Introduction/ Conclusion	
Timing	
Voice	
Eyes/Gestures	
Use of Media, Visuals, Props	
Audience Engagement	

Definition and Reflection

Academic Vocabulary Word	
Definition in own words	
Graphic Representation (literal or symbolic)	
My experiences with this concept: <ul style="list-style-type: none"><input type="checkbox"/> I haven't really thought about this concept.<input type="checkbox"/> I have only thought about this concept in Language Arts class.<input type="checkbox"/> I have applied this concept in other classes.<input type="checkbox"/> I have applied this concept outside of school.	My level of understanding: <ul style="list-style-type: none"><input type="checkbox"/> I am still trying to understand this concept.<input type="checkbox"/> I am familiar with this concept, but I am not comfortable applying it.<input type="checkbox"/> I am very comfortable with this concept and I know how to apply it.<input type="checkbox"/> I could teach this concept to another classmate.

NAME _____ DATE _____

Editor's Checklist

Over the course of the year with SpringBoard, customize this Editor’s Checklist as your knowledge of language conventions grows. The three examples below show you how to write a good checklist item.

[illegible]

Writer's Checklist

Ideas	
	Does your first paragraph hook the reader?
	Is the purpose of your writing clear (to inform, to make an argument, etc.)?
	Is the style of your writing correct for the type of text (narrative, argument, etc.)?
	Is your main idea clear and easy to summarize?
	Does your text contain details and information that support your main idea?
	Are the ideas in the text well organized?
	Do you connect your ideas by using transitions?
	Do you use parallel structure to keep your ideas clear?
	Does each paragraph have a conclusion that transitions to the next paragraph?
	Does your writing end with a strong conclusion that restates the original purpose of the text?
Language	
	Do you keep a consistent point of view throughout?
	Do you use the present tense when writing about a text?
	Are any shifts in verb tense easy to follow and necessary?
	Have you removed unnecessary or confusing words?
	Do you use vivid verbs and descriptive adjectives when appropriate?
	Do you use different styles of language (like figurative or sensory) when appropriate?
	Do you vary the length of your sentences?
	Do you vary the way you begin your sentences?
	Did you split up run-on sentences?
	Are your pronoun references clear?

Evaluating Online Sources

The URL

- What is its domain?
 - .com = a for-profit organization
 - .gov, .mil, .us (or other country code) = a government site
 - .edu = affiliated with an educational institution
 - .org = a nonprofit organization
- Is this URL someone's personal page?
- Why might using information from a personal page be a problem?
- Do you recognize who is publishing this page?
- If not, you may need to investigate further to determine whether the publisher is an expert on the topic.

Sponsor:

- Does the website easily give information about the organization or group that sponsors it?
- Does it have a link (often called "About Us") that leads you to that information?
- What do you learn?

Timeliness:

- When was the page last updated (usually this is posted at the top or bottom of the page)?
- How current a page is may indicate how accurate or useful the information in it will be.

Purpose:

- What is the purpose of the page?
- What is its target audience?
- Does it present information or opinion?
- Is it primarily objective or subjective?
- How do you know?

Author:

- What credentials does the author have?
- Is this person or group considered an authority on the topic?

Links

- Does the page provide links?
- Do they work?
- Are they helpful?
- Are they objective or subjective?

Presenting Scoring Guide

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Introduction / Conclusion	The presentation <ul style="list-style-type: none"> provides a clear, engaging, and appropriate introduction to the topic or performance provides a clear, engaging, and appropriate conclusion that closes, summarizes, draws connections to broader themes, or supports the ideas presented. 	The presentation <ul style="list-style-type: none"> provides a clear and appropriate introduction to the topic or performance provides a clear and appropriate conclusion that closes, summarizes, draws connections to broader themes, or supports the ideas presented. 	The presentation <ul style="list-style-type: none"> provides an adequate introduction to the topic or performance provides an adequate conclusion that closes, summarizes, draws connections to broader themes, or supports the ideas presented. 	The presentation <ul style="list-style-type: none"> does not provide an introduction to the topic or performance does not provide a conclusion that closes, summarizes, draws connections to broader themes, or supports the ideas presented.
Timing	The presentation <ul style="list-style-type: none"> thoroughly delivers its intended message within the allotted time is thoughtfully and appropriately paced throughout. 	The presentation <ul style="list-style-type: none"> mostly delivers its intended message within the allotted time is appropriately paced most of the time. 	The presentation <ul style="list-style-type: none"> delivers some of its intended message within the allotted time is sometimes not paced appropriately. 	The presentation <ul style="list-style-type: none"> does not deliver its intended message within the allotted time is not paced appropriately.
Voice (Volume, Pronunciation)	The presentation <ul style="list-style-type: none"> is delivered with adequate volume enabling audience members to fully comprehend what is said is delivered with clear pronunciation. 	The presentation <ul style="list-style-type: none"> is delivered with adequate volume enabling audience members to mostly comprehend what is said is delivered with mostly clear pronunciation. 	The presentation <ul style="list-style-type: none"> is delivered with somewhat adequate volume enabling audience members to comprehend some of what is said is delivered with somewhat clear pronunciation. 	The presentation <ul style="list-style-type: none"> is not delivered with adequate volume, so that audience members are unable to comprehend what is said is delivered with unclear pronunciation.
Eyes/Gestures	The presentation <ul style="list-style-type: none"> is delivered with appropriate eye contact that helps engage audience members makes use of thoughtfully selected gestures and/or body language to convey meaning. 	The presentation <ul style="list-style-type: none"> is delivered with some appropriate eye contact that helps engage audience members makes use of gestures and/or body language to convey meaning. 	The presentation <ul style="list-style-type: none"> is delivered with occasional eye contact that sometimes engages audience members makes some use of gestures and/or body language to convey meaning. 	The presentation <ul style="list-style-type: none"> is not delivered with eye contact to engage audience members makes little or no use of gestures and/or body language to convey meaning.
Use of Media, Visuals, Props	The presentation <ul style="list-style-type: none"> makes use of highly engaging visuals, multimedia, and/or props that enhance delivery. 	The presentation <ul style="list-style-type: none"> makes use of visuals, multimedia, and/or props that enhance delivery. 	The presentation <ul style="list-style-type: none"> makes use of some visuals, multimedia, and/or props that somewhat enhance delivery. 	The presentation <ul style="list-style-type: none"> makes use of few or no visuals, multimedia, and/or props that enhance delivery.
Audience Engagement	The presentation <ul style="list-style-type: none"> includes thoughtful and appropriate interactions with and responses to audience members. 	The presentation <ul style="list-style-type: none"> includes appropriate interactions with and responses to audience members. 	The presentation <ul style="list-style-type: none"> includes a few interactions with and responses to audience members. 	The presentation <ul style="list-style-type: none"> does not include interactions with and responses to audience members.

RAFT

Role	Who or what are you as a writer?
Audience	As a writer, to whom are you writing?
Format	As a writer, what format would be appropriate for your audience (essay, letter, speech, poem, etc.)?
Topic	As a writer, what is the subject of your writing? What points do you want to make?

SMELL

Sender-Receiver Relationship—Who are the senders and receivers of the message, and what is their relationship (consider what different audiences the text may be addressing)?

Message—What is a literal summary of the content? What is the meaning/significance of this information?

Emotional Strategies—What emotional appeals (*pathos*) are included? What seems to be their desired effect?

Logical Strategies—What logical arguments/appeals (*logos*) are included? What is their effect?

Language—What specific language is used to support the message? How does it affect the text's effectiveness? Consider both images and actual words.

SOAPSTone

SOAPSTone	Analysis	Textual Support
S What does the reader know about the writer?		
O What are the circumstances surrounding this text?		
A Who is the target audience?		
P Why did the author write this text?		
S What is the topic?		
Tone What is the author's tone, or attitude?		

TP-CASTT Analysis

Poem Title:

Author:

Title: Make a Prediction. What do you think the title means before you read the poem?

Paraphrase: Translate the poem in your own words. What is the poem about? Rephrase difficult sections word for word.

Connotation: Look beyond the literal meaning of key words and images to their associations.

Attitude: What is the speaker's attitude? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject?

Shifts: Where do the shifts in tone, setting, voice, etc., occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?

Title: Reexamine the title. What do you think it means now in the context of the poem?

Theme: Think of the literal and metaphorical layers of the poem. Then determine the overall theme. The theme must be written in a complete sentence.

NAME _____ DATE _____

TP-CASTT

Poem Title:

Author:

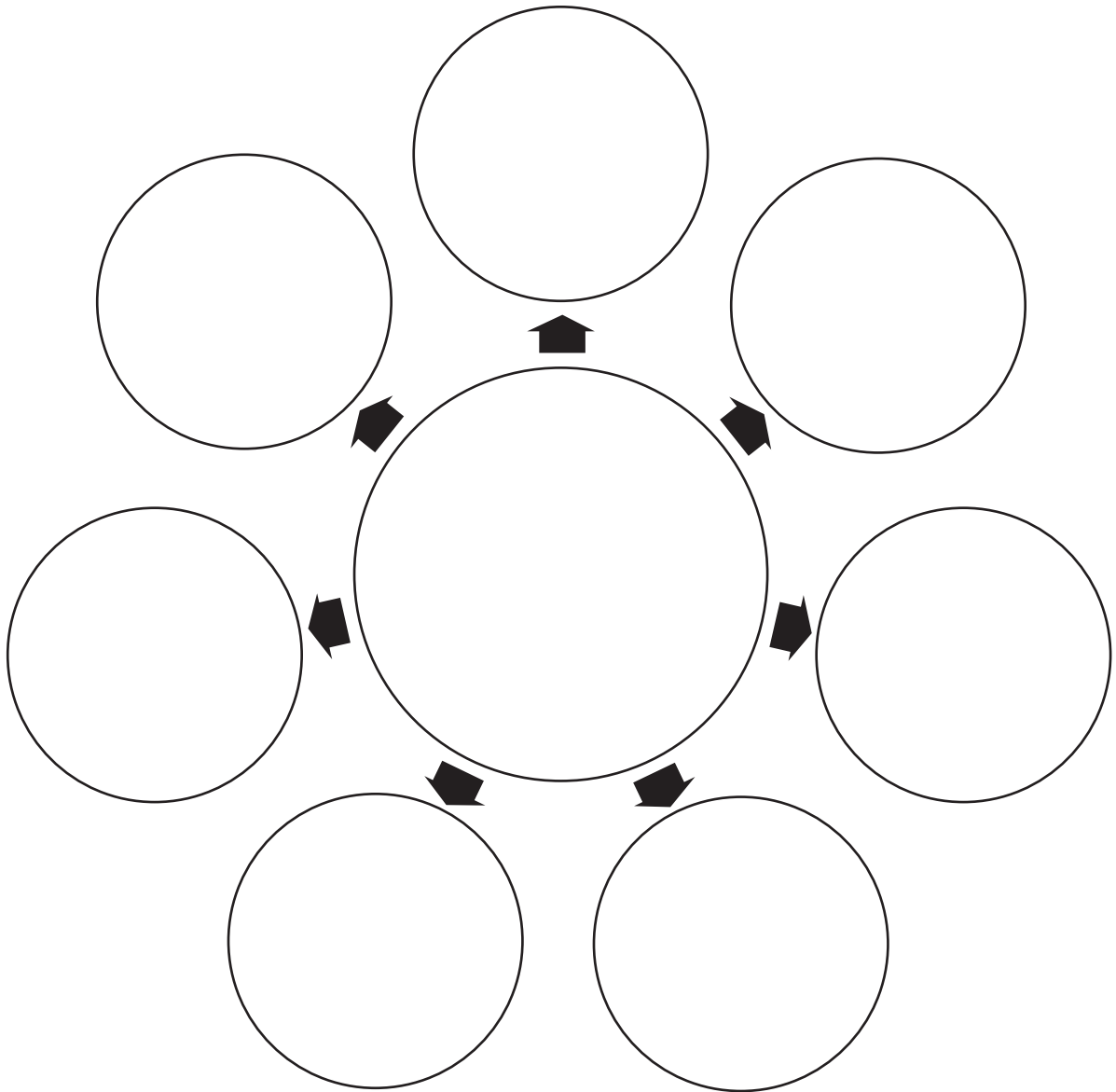
T		
P		
C		
A		
S		
T		
T		

NAME _____ DATE _____

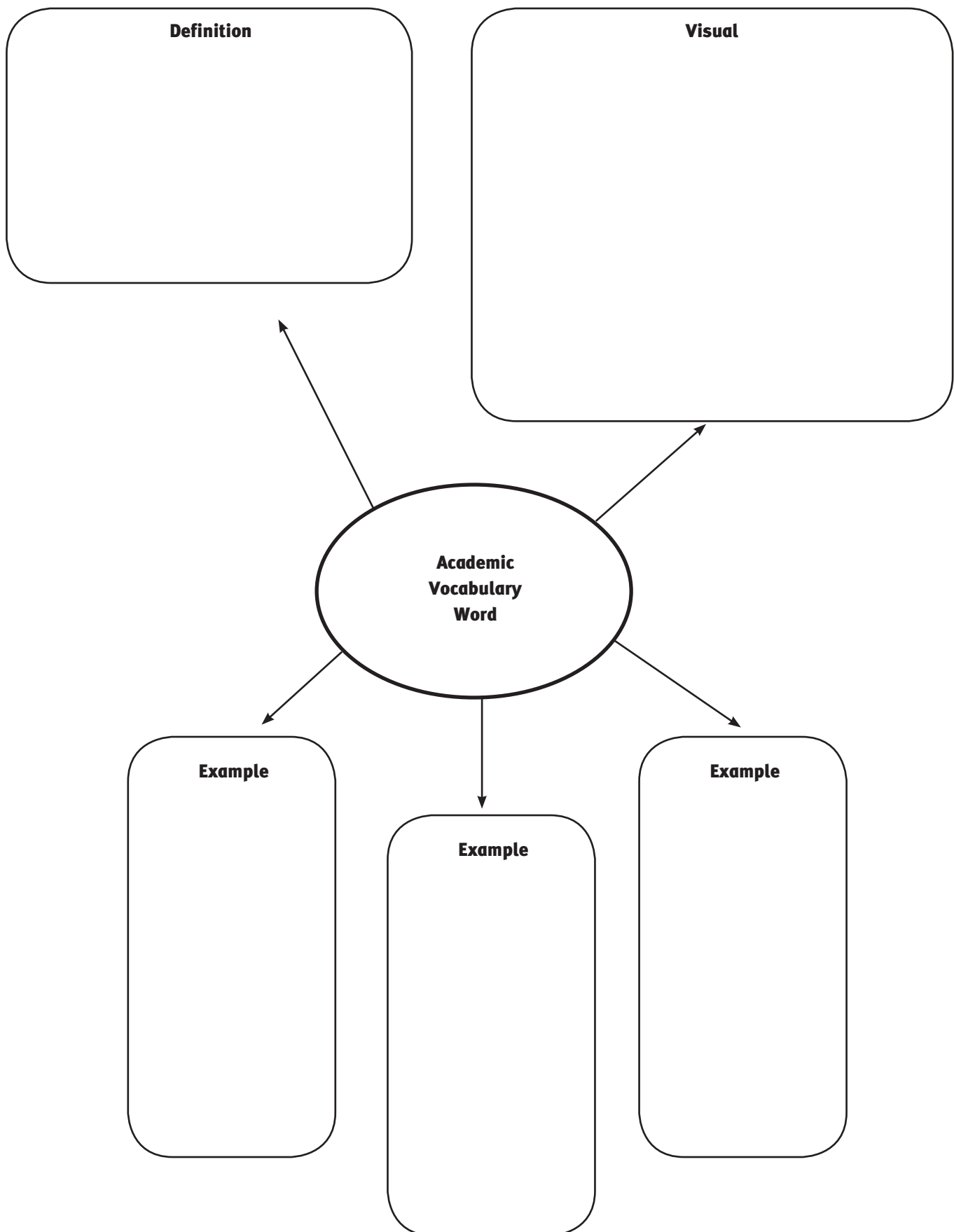
Verbal & Visual Word Association

Definition in Your Own Words	Important Elements
<div>Academic Vocabulary Word</div>	
Visual Representation	Personal Association

Web Organizer



Word Map



NAME _____ DATE _____

Active Listening Feedback

Presenter's name: _____

Content

What is the presenter's purpose? _____

What is the presenter's main point? _____

Do you agree with the presenter? Why or why not? _____

Form

Did the presenter use a clear, loud voice? ☐ yes ☐ no

Did the presenter make eye contact? ☐ yes ☐ no

One thing I really liked about the presentation:

One question I still have:

Other comments or notes:

NAME _____ DATE _____

Active Listening Notes

Title: _____

Who?

What?

Where?

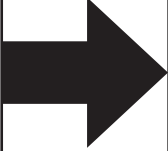
When?

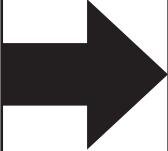
Why?

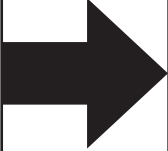
How?

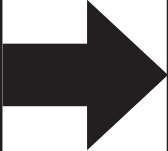
Cause and Effect

Title: _____

Cause: What happened?		Effect: An effect of this is
------------------------------	---	-------------------------------------

Cause: What happened?		Effect: An effect of this is
------------------------------	---	-------------------------------------

Cause: What happened?		Effect: An effect of this is
------------------------------	---	-------------------------------------

Cause: What happened?		Effect: An effect of this is
------------------------------	---	-------------------------------------

NAME _____ DATE _____

Character Map

Character name: _____

What does the character look like?

How does the character act?

What do other characters say or think about the character?

NAME _____ DATE _____

Collaborative Dialogue

Topic: _____

“Wh-” Prompts

Who? What? Where?

When? Why?

Speaker 1

Speaker 2

Conclusion Builder

The diagram is a flowchart for building a conclusion. It features three rectangular boxes labeled "Evidence" at the top. A central vertical line descends from the bottom center of the top box, passing between the two bottom boxes. From the bottom right corner of the left "Evidence" box, an arrow points diagonally down and to the right. From the bottom left corner of the right "Evidence" box, an arrow points diagonally down and to the left. These two arrows converge towards a large rectangular box at the bottom. The top-left corner of this bottom box contains the text "Based on this evidence, I can conclude".

Evidence

Evidence

Evidence

Based on this evidence, I can conclude

NAME _____ DATE _____

Conflict Map

Title: _____

What is the main conflict in this story?

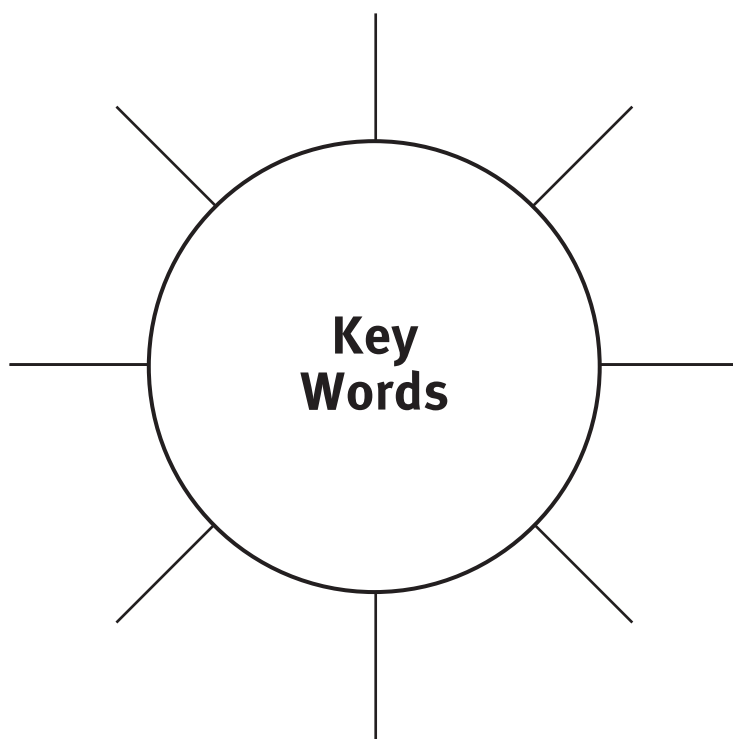
What causes this conflict?

How is the conflict resolved?

What are some other ways the conflict could have been resolved?

Conversation for Quickwrite

1. Turn to a partner and restate the quickwrite in your own words.
2. Brainstorm key words to use in your quickwrite response.



3. Take turns explaining your quickwrite response to your partner. Try using some of the key words.
4. On your own, write a response to the quickwrite.

Discourse Starters

Questioning and Discussing a Text

One question I have is _____.

Could this mean _____?

What do you think the author means by _____?

Where in the text can we find _____?

Why do you think the author _____?

I understand _____, but I wonder _____.

I notice that _____.

I think this (word/sentence/paragraph) means _____.

I think _____ because the text says _____.

In paragraph _____, the author says _____.

According to the text, _____.

One way to interpret _____ is _____.

Based on the text, I can infer that _____.

Summarizing

The main events that take place are _____.

The major points of the text are _____.

The main idea of _____ is _____.

One central idea of this text is _____.

Another central idea is _____.

All in all, the message is _____.

The author's main purpose is to _____.

Basically, the author is saying that _____.

It can be concluded that _____ because _____.

How would you summarize the central idea(s)?

Comparing and Contrasting

_____ and _____ are similar because _____.

_____ and _____ are similar in that they both _____.

_____ is _____. Similarly, _____ is _____.

One thing _____ and _____ have in common is _____.

_____ and _____ are different because _____.

_____ and _____ are different in that _____.

_____ is _____. On the other hand, _____ is _____.

One difference between _____ and _____ is _____.

Clarifying

I'm not sure I understand the instructions.

Could you repeat that please?

I have a question about _____.

I am having trouble with _____.

Will you explain that again?

Could you clarify _____?

Could you please show me how to _____?

Would you mind helping me with _____?

Which (page/paragraph/section) are we reading?

How do you spell/pronounce _____?

Discourse Starters

Agreeing and Disagreeing

I agree with the idea that _____ because _____.

I share your point of view because _____.

You made a good point when you said _____.

I agree with (a person) that _____.

Although I agree that _____, I also think _____.

I see what you're saying, but _____.

I understand where you're coming from, but _____.

I disagree with the idea that _____ because _____.

I see it a different way because _____.

You have a point, but the evidence suggests _____.

Have you also considered _____?

Arguing and Persuading with Evidence

I believe that _____ because _____.

It is clear that _____ because _____.

One reason I think _____ is _____.

I have several reasons for thinking _____.

Let me explain why I think that _____.

Based on evidence in the text, I think _____.

Evidence such as _____ suggests that _____.

An example to support my position is _____.

This is evident because _____.

The text clearly indicates that _____.

What evidence supports the idea that _____?

Can you explain why you think _____?

Evaluating

This is effective because _____.

The evidence _____ is strong because _____.

This is convincing because _____.

The author's choice makes sense because _____.

I see why the author _____, but I think _____.

This is not very effective because _____.

The evidence _____ is weak because _____.

_____ would have been a better choice.

This would have been better if _____.

What do you think about the writer's choice to _____?

Why do you think _____ (is/isn't) effective?

Giving Feedback and Suggesting

The part where you _____ is strong because _____.

What impressed me the most is how you _____.

This is a good start. Maybe you should add _____.

I like how you _____, but I would try _____.

You might consider changing _____.

I would suggest revising _____ so that _____.

One suggestion would be to _____.

Why did you choose _____?

A better choice might be _____.

This would be clearer if _____.

Idea and Argument Evaluator

```

graph TD
    A[What is the author's idea or argument?] --> B([Supporting Idea from the Text])
    B -.-> C[Does the author give a reason?  
yes  
no]
    B --> D([Supporting Idea from the Text])
    D -.-> E[Does the author give a reason?  
yes  
no]
    D --> F([Supporting Idea from the Text])
    F -.-> G[Does the author give a reason?  
yes  
no]
  
```

What is the author's idea or argument?

Supporting Idea from the Text

Does the author give a reason?
☐ yes
☐ no

Supporting Idea from the Text

Does the author give a reason?
☐ yes
☐ no

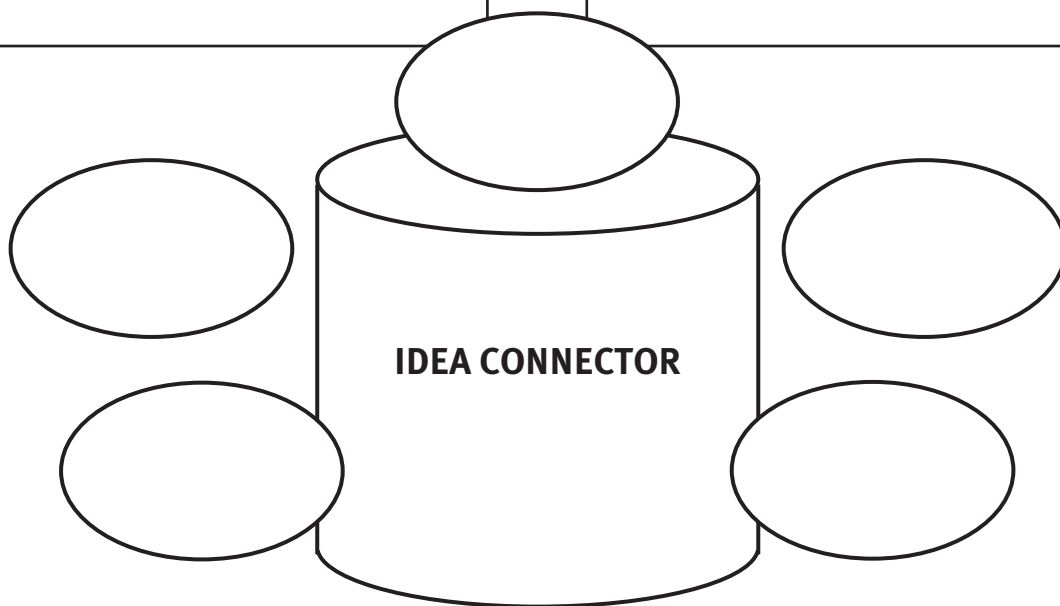
Supporting Idea from the Text

Does the author give a reason?
☐ yes
☐ no

Idea Connector

Directions: Write two simple sentences about the same topic. Next, write transition words around the Idea Connector. Then, choose an appropriate word to connect ideas in the two sentences. Write your combined sentence in the space below.

Sentence One	Sentence Two



Combined Sentence

NAME _____ DATE _____

Key Idea and Details Chart

Title/Topic _____

Key Idea _____

Supporting Detail 1 _____

Supporting Detail 2 _____

Supporting Detail 3 _____

Supporting Detail 4 _____

Restate topic sentence: _____

Concluding sentence: _____

Narrative Analysis and Writing

Response

Response

Incident

Reflection

Reflection

NAME _____ DATE _____

Notes for Reading Independently

Title: _____

The main characters are

The setting is

The main conflict is

The climax happens when

The conflict is resolved when

My brief summary of _____

Opinion Builder

The diagram is a graphic organizer for forming an opinion. It consists of four rectangular boxes arranged in a diamond shape around a central box. The top-left and top-right boxes are labeled "Reason". The bottom-left and bottom-right boxes are also labeled "Reason". Arrows point from each of these four boxes toward a central box. The central box is labeled "Based on these reasons, my opinion is".

Reason

Reason

Based on these reasons, my opinion is

Reason

Reason

Paragraph Frame for Conclusions

Conclusion Words and Phrases

shows that

based on

suggests that

leads to

indicates that

influences

The _____ (story, poem, play, passage, etc.)
shows that (helps us to conclude that) _____

There are several reasons why. First, _____

A second reason is _____

Finally, _____

In conclusion, _____

Paragraph Frame for Sequencing

Sequence Words and Phrases

at the beginning

in the first place

as a result

later

eventually

in the end

lastly

In the _____ (*story, poem, play, passage, etc.*)
there are three important _____
(*events, steps, directions, etc.*)

First, _____

Second, _____

Third, _____

Finally, _____

NAME _____ DATE _____

Paraphrasing and Summarizing Map

What does the text say?	How can I say it in my own words?
How can I use my own words to summarize the text?	

NAME _____ DATE _____

Peer Editing

Writer's name: _____

Did the writer answer the prompt? ☐ yes ☐ no

Did the writer provide evidence to support his or her reasons? ☐ yes ☐ no

Is the writing organized in a way that makes sense? ☐ yes ☐ no

Did the writer vary sentence structures to make the writing more interesting? ☐ yes ☐ no

Are there any spelling or punctuation mistakes? ☐ yes ☐ no

Are there any grammar errors? ☐ yes ☐ no

Two things I really liked about the writer's story:

1. _____

2. _____

One thing I think the writer could do to improve the writing:

1. _____

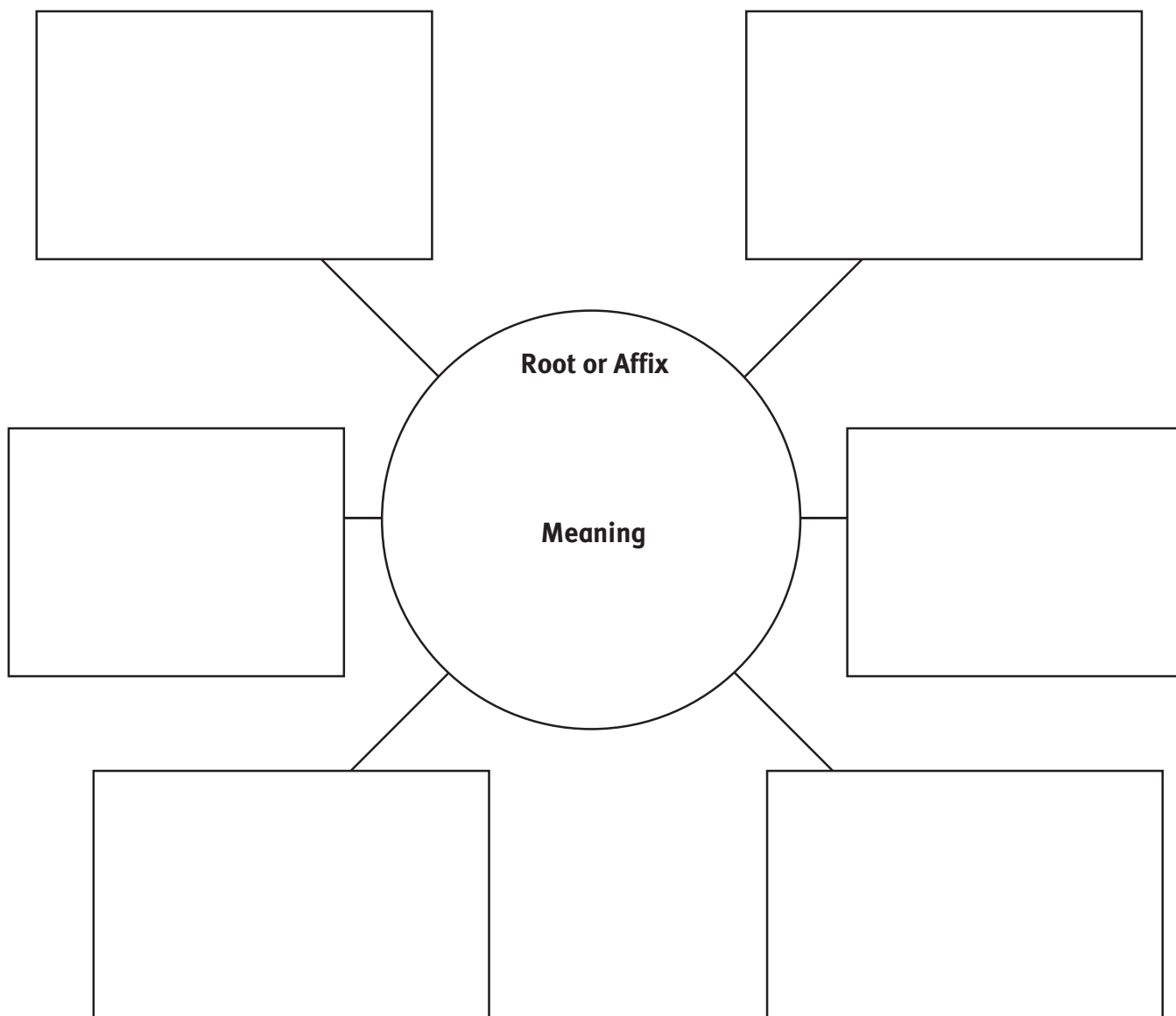
Other comments or notes:

Persuasive/Argument Writing Map

Thesis		
Reason	Reason	Reason
Evidence	Evidence	Evidence
Evidence	Evidence	Evidence
Evidence	Evidence	Evidence
Conclusion		

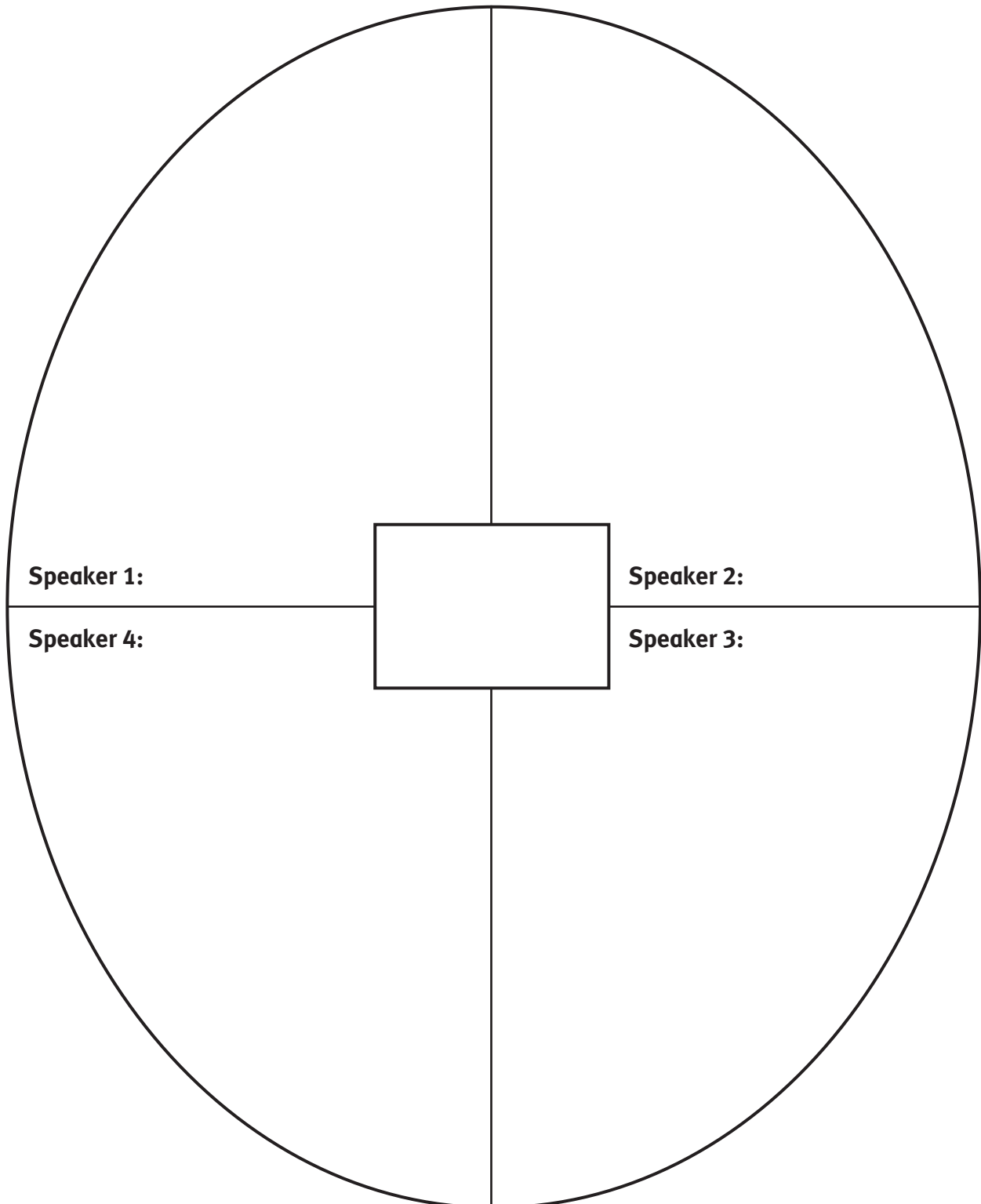
Roots and Affixes Brainstorm

Directions: Write the root or affix in the circle. Brainstorm or use a dictionary to find the meaning of the root or affix and add it to the circle. Then, find words that use that root or affix. Write one word in each box. Write a sentence for each word.



Round Table Discussion

Directions: Write the topic in the center box. One student begins by stating his or her ideas while the student to the left takes notes. Then the next student speaks while the student to his or her left takes notes, and so on.



NAME _____ DATE _____

Sequence of Events Time Line

Title: _____

A horizontal timeline with an arrow pointing to the right. It is divided into three sections by two vertical lines. The sections are labeled 'Beginning', 'Middle', and 'End' at the bottom. Above the timeline, there are two large rectangular boxes. The first box, labeled 'What happened first?', is connected to the 'Beginning' section. The second box, labeled 'Next?', is connected to the 'Middle' section. Below the timeline, there are two more large rectangular boxes. The first box, labeled 'Then?', is connected to the 'Middle' section. The second box, labeled 'Finally?', is connected to the 'End' section.

What happened first?

Next?

Beginning **Middle** **End**

Then?

Finally?

Text Structure Stairs

A graphic organizer titled "Text Structure Stairs" designed to help students organize a sequence of events. It features a staircase with four steps, each leading up to a rectangular box for notes. The boxes are labeled from bottom-left to top-right: "What happened first?", "Then?", "Next?", and "Finally, what happened last?". A large, thick black arrow starts at the bottom left and points diagonally upwards towards the top right, following the path of the stairs. Small upward-pointing arrows are placed between each step of the staircase.

What happened first?

Then?

Next?

Finally, what happened last?

Unknown Word Solver

Can you find any context clues? List them.

Unknown Word

Do you recognize any word parts?

Prefix:

Root Word:

Suffix:

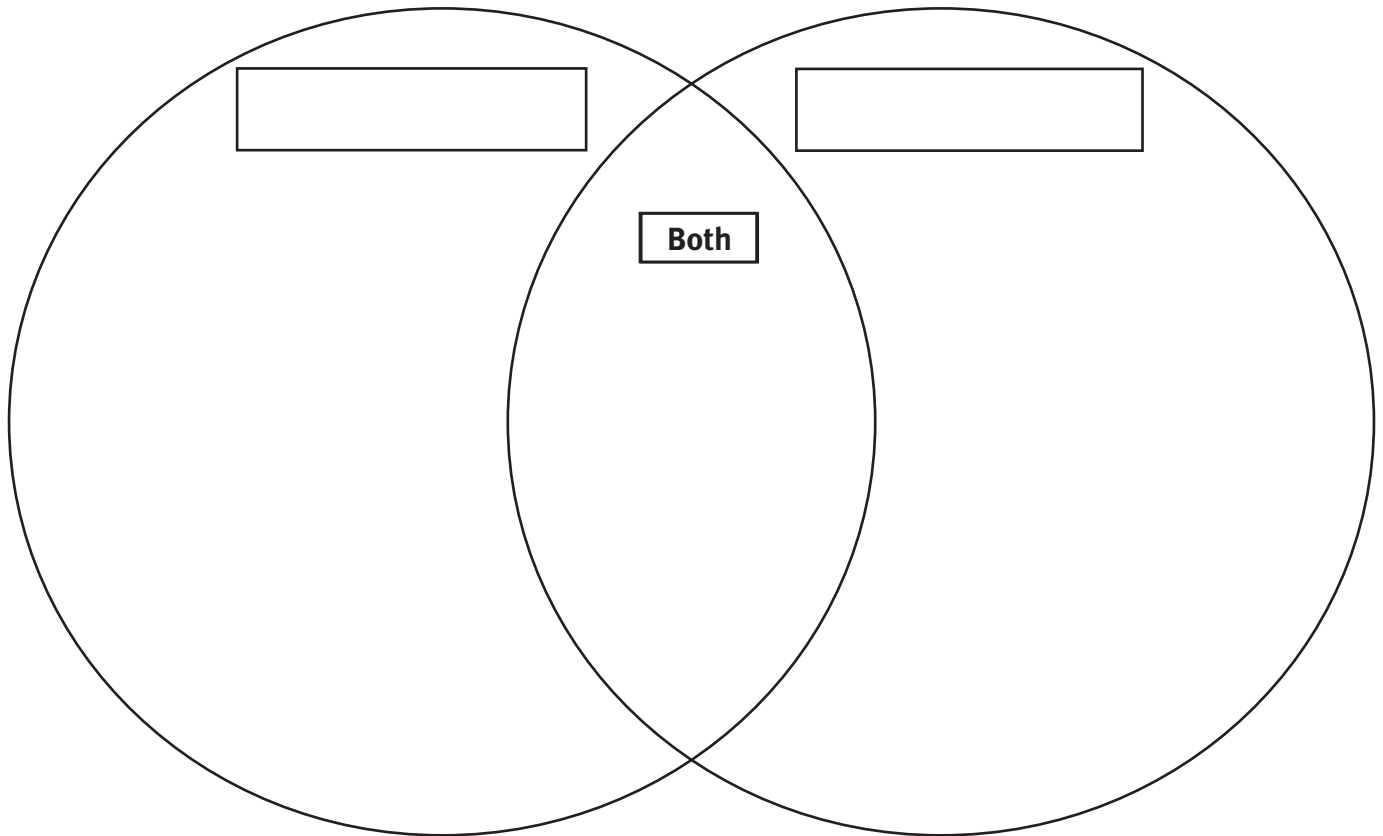
Do you know another meaning of this word that does not make sense in this context?

Does it look or sound like a word in another language?

What is the dictionary definition?

How can you define the word in your own words?

Venn Diagram for Writing a Comparison



They are similar in that _____

They are different in that _____

Word Choice Analyzer

Word or phrase from the text	What does the word or phrase mean?	What is another way to say the same thing?	What effect did the author produce by choosing these words?

Explain Your Analysis

The author uses the word or phrase _____, which means

Another way to say this is _____

I think the author chose these words to _____

One way I can modify this sentence to add detail is to _____

Glossary / Glosario

A

advertising: the use of print, graphics, or videos to persuade people to buy a product or use a service

publicidad: uso de impresos, gráfica o videos para persuadir a las personas a comprar un producto o usar un servicio

allegory: a story in which the characters, objects, or actions have a meaning beyond the surface of the story

alegoría: cuento en el que los personajes, objetos o acciones tienen un significado que va más allá de la superficie de la historia

alliteration: the repetition of consonant sounds at the beginnings of words that are close together

aliteración: repetición de sonidos consonánticos al comienzo de palabras que están cercanas

allusion: a reference to a well-known person, place, event, literary work, or work of art

alusión: referencia a una persona, lugar, obra literaria u obra de arte muy conocidos

analogy: a comparison of the similarity of two things; for example, comparing a *part to a whole* or the *whole to a part*

analogía: comparación de la semejanza de dos cosas; por ejemplo, comparar una *parte con un todo* o el *todo con una parte*

analysis (literary): to study details of a work to identify essential features or meaning

análisis (literario): estudio de los detalles de una obra para identificar características o significados esenciales

anecdote: a brief, entertaining account of an incident or event

anécdota: breve relato entretenido de un incidente o suceso

antonyms: words with opposite meanings

antónimos: palabras con significados opuestos

archetype: a character, symbol, story pattern, or other element that is common to human experience across cultures and that occurs frequently in literature, myth, and folklore

arquetipo: personaje, símbolo, patrón de un cuento u otro elemento que es común a la experiencia humana a través de diversas culturas y que aparece con frecuencia en literatura, mitos y folclor

argument: facts or reasoning offered to support a position as being true

argumento: hechos o razonamiento entregados para apoyar una posición como verdadera

artifact: an object made by a human being, typically an item that has cultural or historical significance

artefacto: objeto hecho por un ser humano, habitualmente un objeto que tiene significación cultural o histórica

assonance: the repetition of similar vowel sounds in accented syllables, followed by different consonant sounds, in words that are close together

asonancia: repetición de sonidos vocálicos similares en sílabas tónicas, seguida de diferentes sonidos consonánticos, en palabras que están próximas

atmosphere: the feeling created by a literary work or passage

atmósfera: sentimiento creado por una obra o pasaje literario

audience: the intended readers of specific types of texts or the viewers of a program or performance

público: lectores objetivo de tipos específicos de textos o espectadores de un programa o actuación

B

balanced sentence: a sentence that presents ideas of equal weight in similar grammatical form to emphasize the similarity or difference between the ideas

oración balanceada: oración que presenta ideas de igual peso en forma gramatical similar para enfatizar la semejanza o diferencia entre las ideas

body paragraph: a paragraph that contains a topic sentence, supporting details and commentary, and a concluding sentence and that is usually part of a longer text

párrafo representativo: párrafo que contiene una oración principal, detalles de apoyo y comentarios, y una oración concluyente que normalmente forma parte de un texto más extenso

C

caricature: a visual or verbal representation in which characteristics or traits are distorted for emphasis

caricatura: representación visual o verbal en la que las características o rasgos son distorsionados para dar énfasis

cause: an initial action; an event that makes something else happen

causa: acción inicial; suceso que hace que otra cosa ocurra

character: a person or animal that takes part in the action of a literary work

personaje: persona o animal que participa en la acción de una obra literaria

characterization: the methods a writer uses to develop characters; for example, through description, actions, and dialogue

caracterización: métodos que usa un escritor para desarrollar personajes; por ejemplo, a través de descripción, acciones y diálogo

citation: giving credit to the authors of source information

cita: dar crédito a los autores de información usada como fuente

claim: a position statement (or thesis) that asserts an idea or makes an argument

afirmación: declaración de una posición (o tesis) que afirma una idea o propone un argumento

cliché: an overused expression or idea

cliché: expresión o idea usada en exceso

climax: the turning point or the high point of a story

clímax: punto de inflexión o momento culminante de un cuento

coherence: the clear and orderly presentation of ideas in a paragraph or essay

coherencia: presentación clara y ordenada de ideas en un párrafo o ensayo

comedy: an entertainment that is amusing or humorous

comedia: espectáculo que es divertido o cómico

commentary: explanation of the way the facts, details, and/or examples in a paragraph or essay support the topic sentence

comentario: explicación de la manera en que los hechos, detalles, y ejemplos de un párrafo o ensayo apoyan la oración principal

commercialism: an emphasis on gaining profits through advertising or sponsorship

mercantilismo: énfasis en obtener utilidades por medio de la publicidad o el auspicio

communication: the process of giving or exchanging information

comunicación: proceso de dar o intercambiar información

compare: to identify similarities in two or more items

comparar: identificar semejanzas en dos o más elementos

concluding sentence: a final sentence that pulls together the ideas in a paragraph by restating the main idea or by summarizing or commenting on the ideas in the paragraph

oración concluyente: oración final que reúne las ideas de un párrafo, reformulando la idea principal o resumiendo o comentando las ideas del párrafo

conclusion: the ending of a paragraph or essay, which brings it to a close and leaves an impression with the reader

conclusión: fin de un párrafo o ensayo, que lo lleva a su término y deja una impresión en el lector

conflict: a struggle between opposing forces. In an **external conflict**, a character struggles with an outside force, such as another character or something in nature. In an **internal conflict**, the character struggles with his or her own needs, desires, or emotions.

conflicto: lucha entre fuerzas opuestas. En un **conflicto externo**, un personaje lucha contra una fuerza externa, como por ejemplo otro personaje o algo de la naturaleza. En un **conflicto interno**, el personaje lucha contra sus propias necesidades, deseos o emociones.

connotation: the suggested or implied meaning or emotion associated with a word — beyond its literal definition

connotación: significado o emoción sugerida o implícita que se asocia con una palabra — más allá de su definición literal

consensus: an agreement that satisfies everyone in a group

consenso: acuerdo que satisface a todas en un grupo

consequences: something that logically or naturally follows from an action or condition

consecuencias: algo que resulta lógica o naturalmente como resultado de una acción o condición

consonance: the repetition of final consonant sounds in stressed syllables with different vowel sounds

consonancia: repetición de sonidos consonánticos finales en sílabas tónicas con diferentes sonidos vocálicos

consumer: a buyer; a person who acquires goods and services

consumidor: comprador, persona que adquiere bienes y servicios

consumerism: the buying and consuming of goods and products; the belief that it is good to buy and consume goods and services

consumismo: compra y consumo de bienes y productos; creencia de que es bueno comprar y consumir bienes y servicios

context clue: information in words and phrases surrounding an unfamiliar word that hint at the meaning of the unfamiliar word.

clave de contexto: información en las palabras y frases que rodean una palabra no conocida y que dan una pista acerca del significado de esa palabra.

contrast: to identify differences in two or more items

contrastar: identificar las diferencias entre dos o más elementos

copy: the actual text in an advertisement

texto publicitario: información actual en un anuncio publicitario

counterclaim (or counterargument): reasoning or facts given in opposition to an argument

contraargumento: razonamiento o hechos dados en oposición a un argumento

credibility: the quality of being trusted or believed

credibilidad: calidad de ser confiable o creíble

criteria: the facts, rules, or standards on which judgments are based.

criterios: hechos, reglas, o estándares sobre las cuales están basadas las opiniones.

D

debate: *n.* a discussion involving opposing points of view; *v.* to present the sides of an argument by discussing opposing points

debate: s. discusión que involucra puntos de vista opuestos;
v. presentar los lados de un argumento discutiendo puntos opuestos

definition: the process of making clear the meaning or nature of something

definición: proceso de aclarar el significado o naturaleza de algo

denotation: the exact, literal meaning of a word

denotación: significado exacto y literal de una palabra

detail: in writing, evidence (facts, statistics, examples) that supports the topic sentence

detalle: en la escritura, evidencia (hechos, estadística, ejemplos) que apoya la oración principal

diagram: a kind of pictorial representation

diagrama: tipo de representación pictórica

dialogue: conversation between characters

diálogo: conversación entre personajes

diction: a writer's or speaker's choice of words

dicción: selección de palabras por parte del escritor u orador

dissolve: the slow fading away of one image in a film as another fades in to take its place

desvanecimiento: desaparición lenta de una imagen en una película a medida que otra aparece progresivamente para tomar su lugar

documentary film: a nonfiction motion picture intended to document, or record, some aspect of real life, primarily for the purposes of instruction or maintaining a historical record

documental o película de no-ficción: género

cinematográfico de no-ficción que documenta o graba algún aspecto de la vida real, con el propósito de instruir o mantener una documentación histórico

drama: a genre of literature that is intended to be performed before an audience; a play

drama: género literario destinado a ser representado ante un público; obra teatral

dystopia: an imagined place or state in which the condition of life is imperfect or bad

distopía: lugar o estado imaginario en el que las condiciones de vida son imperfectas o malas

E

editorial: A short essay in which a publication, or someone speaking for a publication, expresses an opinion or takes a stand on an issue

editorial: ensayo corto en el que una publicación, o alguien que representa una publicación, expresa una opinión o toma partido acerca de un tema

effect: a change that results from a specific action

efecto: un cambio que resulta de una acción específica

effective: producing a desired or intended result

efectivo: que produce un resultado deseado o esperado

epic: a long narrative poem about the deeds of heroes or gods

épica: poema narrativo largo acerca de las proezas de héroes o dioses

epilogue: a section at the end of a book or play that extends or comments on the ending

epílogo: sección al final de un libro u obra teatral, que extiende o comenta el final

essay: a short literary composition on a single subject

ensayo: composición literaria corta acerca de un único tema

ethos: a rhetorical appeal that focuses on the character or qualifications of the speaker

ethos: recurso retórico centrado en el carácter o las capacidades del orador

euphemism: an inoffensive expression that is used in place of one that is considered harsh or blunt

eufemismo: expresión inofensiva usada en lugar de una considerada cruel o ruda

explanatory essay: an essay that makes an assertion and explains it with details, reasons, textual evidence, and commentary

ensayo explicativo: ensayo que hace una afirmación y la explica con detalles, razones, evidencia textual, y comentarios

explanatory writing: a form of writing whose purpose is to explain or inform

escritura explicativo: forma de escritura cuyo propósito es explicar o informar

exposition: events that give a reader background information needed to understand a story

exposición: sucesos que entregan al lector los antecedentes necesarios para comprender un cuento

external coherence: unity or logical connection between paragraphs with effective transitions and transitional devices

coherencia externa: enlace o conexión lógica entre párrafos con transiciones efectivas y recursos de transición adecuados

F

fable: a brief story that teaches a lesson or moral, usually through animal characters that take on human qualities

fábula: cuento breve que enseña una lección o moraleja, normalmente por medio de personajes animales que asumen cualidades humanas

fact: a statement that can be proven

hecho: enunciado que puede demostrarse

fairy tale: a story that involves fantasy elements such as witches, goblins, and elves. These stories often involve princes and princesses and today are generally told to entertain children.

cuento de hadas: cuento que involucra elementos fantásticos como brujas, duendes, y elfos. A menudo, estos cuentos involucran a príncipes y princesas y hoy se cuentan generalmente para entretener a los niños.

falling action: events after the climax of a story but before the resolution

acción descendente: sucesos posteriores al clímax de un cuento, pero antes de la resolución

fantasy: a story based on things that could not happen in real life

fantasía: cuento basado en cosas que no podrían ocurrir en la vida real

figurative language: imaginative language that is not meant to be interpreted literally

lenguaje figurativo: lenguaje imaginativo que no pretende ser interpretado literalmente

flashback: a sudden and vivid memory of an event in the past; also, an interruption in the sequence of events in the plot of a story to relate events that occurred in the past

narración retrospectiva: recuerdo repentino y vívido de un suceso del pasado; además, interrupción en la secuencia de los sucesos del argumento de un cuento para relatar sucesos ocurridos en el pasado

fluency: the ability to use language clearly and easily

fluidez: capacidad de usar el lenguaje fácilmente y de manera clara

folk literature: the traditional literature of a culture, consisting of a variety of myths and folk tales

literatura folclórica: literatura tradicional de una cultura, consistente en una variedad de mitos y cuentos folclóricos

folklore: the stories, traditions, sayings, and customs of a culture or a society

folclor: historias, tradiciones, dichos, y costumbres de una cultura o sociedad

folk tale: an anonymous traditional story passed on orally from one generation to another

cuento folclórico: cuento tradicional anónimo pasada oralmente de generación en generación

foreshadowing: clues or hints signaling events that will occur later in the plot

presagio: claves o pistas que señalan sucesos que ocurrirán mas adelante en el argumento

free verse: a kind of poetry that does not follow any regular pattern, rhythm, or rhyme

verso libre: tipo de poesía que no sigue ningún patrón, ritmo, o rima regular

G

genre: a category or type of literature, such as short story, folk tale, poem, novel, or play

género: categoría o tipo de literatura, como el cuento corto, cuento folclórico, poema, novela, obra teatral

global revision: the process of deeply revising a text to improve organization, development of ideas, focus, and voice

revisión global: proceso de revisar en profundidad un texto para mejorar su organización, desarrollo de ideas, enfoque, y voz

graphic novel: a narrative told through visuals and captions

novela gráfica: narrativa que se cuenta por medio de efectos visuales y leyendas

H

headline: a short piece of text at the top of an article, usually in larger type, designed to be the first words the audience reads

titular: trozo corto de texto en la parte superior de un artículo, habitualmente en letra más grande, diseñado para ser las primeras palabras que el público lea

humor: the quality of being comical or amusing

humor: cualidad de ser cómico o divertido

hook: *n.* a compelling idea or statement designed to get readers' attention in an introduction

gancho: *n.* idea o afirmación atractiva diseñada para captar la atención del lector en una introducción

hyperbole: extreme exaggeration used for emphasis, often used for comic effect

hypérbole: exageración extrema usada para dar énfasis, habitualmente usada para dar efecto cómico

hypothesize: propose an explanation for something or make an assumption or guess

hacer una hipótesis: proponer una explicación de algo, suponer o adivinar algo

I

idiom: a figure of speech that cannot be defined literally

expresión idiomática: figura del discurso que no puede definirse literalmente

image: a picture, drawing, photograph, illustration, chart, or other graphic that is designed to affect the audience in some purposeful way

imagen: pintura, dibujo, fotografía, ilustración, cuadro, u otra gráfica diseñada para producir algún efecto intencional sobre el público

imagery: descriptive or figurative language used to create word pictures; imagery is created by details that appeal to one or more of the five senses

imagería: lenguaje descriptivo o figurativo utilizado para crear imágenes verbales; la imagería es creada por detalles que apelan a uno o más de los cinco sentidos

improvise: to respond or perform on the spur of the moment

improvisar: reaccionar o representar impulsivamente

incident: a distinct piece of action as in an episode in a story or a play. More than one incident may make up an event.

incidente: trozo de acción distintivo como un episodio de un cuento o de una obra teatral. Más de un incidente puede conformar un suceso.

inference: a logical guess or conclusion based on observation, prior experience, or textual evidence

inferencia: conjetura o conclusión lógica basada en la observación, experiencias anteriores, o evidencia textual

inflection: the emphasis a speaker places on words through change in pitch or volume

inflexión: énfasis que pone un orador en las palabras por medio del cambio de tono o volumen

internal coherence: unity or logical connection within paragraphs

coherencia interna: enlace o conexión lógica en los párrafos

internal rhyme: the rhyming of a word within the line with a word at the end of the line

rima interna: rima de una palabra en un verso con la palabra final de ese verso

interpret: to explain the meaning of something

interpretar: explicar el significado o sentido de algo

interpretation: a writer's or artist's representation of the meaning of a story or idea

interpretación: representación que hace un escritor o artista del significado de un cuento o idea

interview: a meeting between two people in which one, usually a reporter, asks the other questions to get that person's views on a subject

entrevista: reunión entre dos personas, en la que una, normalmente un reportero, hace preguntas a la otra para conocer sus opiniones acerca de un tema

introduction: the opening paragraph of an essay, which must get the reader's attention and indicate the topic

introducción: párrafo inicial de un ensayo, que debe captar la atención del lector e indicar el tema

L

legend: a traditional story believed to be based on actual people and events. Legends, which typically celebrate heroic individuals or significant achievements, tend to express the values of a culture.

leyenda: cuento tradicional que se considera basado en personas y sucesos reales. Las leyendas, que típicamente celebran a individuos heroicos o logros importantes, tienden a expresar los valores de una cultura.

limerick: a light, humorous, nonsensical verse of few lines, usually with a rhyme scheme of a-a-b-b-a

quintilla: verso liviano, humorístico, disparatado y de pocas líneas, normalmente con un esquema a-a-b-b-a

listening: the process of receiving a message and making meaning of it from verbal and nonverbal cues

escuchar: proceso de recibir el mensaje y comprender su significado a partir de claves verbales y no verbales

literary analysis: the process of examining closely and commenting on the elements of a literary work

análisis literario: proceso de examinar atentamente y comentar los elementos de una obra literaria

local revision: revising a text on a word or sentence level

revisión local: revisar un texto a nivel de palabras o de oraciones

logo: a unique design symbol used to identify a company visually

logotipo: símbolo único de diseño, utilizado para identificar visualmente una empresa

logos: a rhetorical appeal to reason or logic through statistics, facts, and reasonable examples

logos: apelación retórica a la razón o la lógica por medio de estadísticas, hechos, y ejemplos razonables

M

media: the various means of mass communication, such as radio, television, newspapers, and magazines

medios de comunicación: los diversos medios de comunicación masiva, como radio, televisión, periódicos y revistas

media channel: a type of media, such as television or newspaper

canal mediático: tipo de medios de comunicación, como televisión o periódicos

metaphor: a comparison between two unlike things in which one thing becomes another

metáfora: comparación entre dos cosas diferentes en la que una cosa se convierte en otra

modify: change or alter something

modificar: cambiar o alterar algo

monologue: a speech or written expression of thoughts by a character

monólogo: discurso o expresión escrita de pensamientos por parte de un personaje

mood: the overall emotional quality of a work, which is created by the author's language and tone and the subject matter

carácter: la calidad emocional general de una obra, que es creada por el lenguaje y tono del autor y por el tema

motif: a recurring element, image, or idea in a work of literature

motivo: elemento, imagen, o idea recurrente en una obra literaria

multiple intelligences: the variety of learning styles that everyone has in varying degrees. In each individual, different intelligences predominate.

inteligencias múltiples: diversidad de estilos de aprendizaje que todos tienen en diversos grados. En cada individuo predominan diferentes inteligencias.

myth: a traditional story that explains the actions of gods or heroes or the origins of the elements of nature

mito: cuento tradicional que explica las acciones de dioses o héroes o los orígenes de los elementos de la naturaleza

N

narrative: a type of writing that tells a story or describes a sequence of events in an incident

narrativa: tipo de escritura que cuenta un cuento o describe una secuencia de sucesos de un incidente

narrative poem: a story told in verse

poema narrativo: historia contada en verso

news article: an article in a news publication that objectively presents both sides of an issue

artículo noticioso: artículo de una publicación noticiosa que presenta objetivamente ambos lados de un asunto

nonprint text: a text, such as film or graphics, that communicates ideas without print

texto no impreso: texto, como una película o gráfica, que comunica ideas sin imprimir

nonverbal communication: gestures, facial expressions, and inflection that form unspoken communication

comunicación no verbal: gestos, expresiones faciales, e inflexión que forman la comunicación no hablada

norm: something that is usual or expected, such as social behavior in a group

norma: algo que es normal o esperado, tal como el comportamiento social en un grupo

novel: a type of literary genre that tells a fictional story

novela: tipo de género literario que cuenta una historia ficticia

O

objective: supported by facts and not influenced by personal opinion

objetivo: apoyado por hechos y no influenciado por la opinión personal

objective camera view: in film, when the camera takes a neutral point of view

visión objetiva de la cámara: en el cine, cuando la cámara toma un punto de vista neutro

omniscient: a third-person point of view in which the narrator is all-knowing

omnisciente: punto de vista de una tercera persona, en la que el narrador lo sabe todo

one-liner: a short joke or witticism expressed in a single sentence.

agudeza: chiste o comentario ingenioso que se expresa en una sola oración.

onomatopoeia: the use of words that imitate the sounds of what they describe

onomatopeya: el uso de palabras que imitan los sonidos de lo que describen

opinion: a perspective that can be debated

opinión: perspectiva que es debatible

oral interpretation: reading aloud a literary text with expression

interpretación oral: leer en voz alta un texto literario con expresión

oxymoron: a figure of speech in which the words seem to contradict each other; for example, “jumbo shrimp”

óximoron: figura del discurso en la que las palabras parecen contradecirse mutuamente; por ejemplo, “audaz cobardía”

P

pantomime: a form of acting without words, in which motions, gestures, and expressions convey emotions or situations

pantomima: forma de actuación sin palabras, en la que los movimientos, gestos, y expresiones transmiten emociones o situaciones

paraphrase: to restate in one's own words

parafrasear: reformular en nuestras propias palabras

parody: a humorous imitation of a literary work

parodia: imitación humorística de una obra literaria

pathos: a rhetorical appeal to the reader's or listener's senses or emotions through connotative language and imagery

pathos: apelación retórica a los sentidos o emociones del lector u oyente por medio de un lenguaje connotativo y figurado

performance: presenting or staging a play

actuación: presentar o poner en escena una obra teatral

persona: the voice or character speaking or narrating a story

persona: voz o personaje que habla o narra una historia

personal letter: a written communication between friends, relatives, or acquaintances that shares news, thoughts, or feelings

carta personal: comunicación escrita entre amigos, parientes, o conocidos, que comparte noticias, pensamientos o sentimientos

personal narrative: a piece of writing that describes an incident and includes a personal response to and reflection on the incident

narrativa personal: texto escrito que describe un incidente e incluye una reacción personal ante el incidente y una reflexión acerca de él

personification: a kind of metaphor that gives objects or abstract ideas human characteristics

personificación: tipo de metáfora que da características humanas a los objetos o ideas abstractas

perspective: the way a specific character views a situation or other characters

perspectiva: manera en que un personaje específico visualiza una situación o a otros personajes

persuasion: the act or skill of causing someone to do or believe something

persuasión: acto o destreza de hacer que alguien haga o crea algo

persuasive essay: an essay that attempts to convince the reader of to take an action or believe an idea

ensayo persuasivo: ensayo que intenta convencer al lector de que realice una acción o crea una idea

phrasing: dividing a speech into smaller parts, adding pauses for emphasis

frasear: dividir un discurso en partes más pequeñas, añadiendo pausas para dar énfasis

pitch: the highness or lowness of a sound, particularly the voice in speaking

tono: altura de un sonido, especialmente de la voz al hablar

plagiarism: taking and using as your own the words and ideas of another

plagio: tomar y usar como propias las palabras e ideas de otro

plot: the sequence of related events that make up a story or novel

trama: secuencia de sucesos relacionados, que conforman un cuento o novela

poetic devices: poetic techniques used for effect

recursos poéticos: técnicas poéticas usadas para crear efectos

point of view: the perspective from which a story is told. In **first-person** point of view, the teller is a character in the story telling what he or she sees or knows. In **third-person** point of view, the narrator is someone outside of the story.

punto de vista: perspectiva desde la cual se cuenta una historia. En el punto de vista de la **primera persona**, el relator es un personaje del cuento que narra lo que ve o sabe. En el punto de vista de la **tercera persona**, el narrador es alguien que está fuera del cuento.

precise: accurate and careful about details

preciso: acertado y detallado

prediction: a logical guess or assumption about something that has not yet happened

predicción: conjetura lógica o suposición acerca de algo que aún no ha ocurrido

presentation: delivery of a formal reading, talk, or performance

presentación: entrega de una lectura, charla, o representación formal

primary source: an original document containing firsthand information about a subject

fuelle primaria: documento original que contiene información de primera mano acerca de un tema

prose: the ordinary form of written language, using sentences and paragraphs; writing that is not poetry, drama, or song

prosa: forma común del lenguaje escrito, usando oraciones y párrafos; escritura que no es poesía, drama, ni canción

pun: the humorous use of a word or words to suggest another word with the same sound or a different meaning

retruécano: uso humorístico de una o varias palabras para sugerir otra palabra que tiene el mismo sonido o un significado diferente

purpose: the reason for writing; what the writer hopes to accomplish

propósito: razón para escribir; lo que el escritor espera lograr

Q

quatrain: a four-line stanza in poetry

cuarteta: en poesía, estrofa de cuatro versos

R

rate: the speed at which a speaker delivers words

rapidez: velocidad a la que el orador pronuncia las palabras

realistic: characterized by a concern for the actual or real

realista: caracterizado por un enfoque en lo real o verdadero

reflection: a kind of thinking and writing which seriously explores the significance of an experience, idea, or observation

reflexión: tipo de pensamiento y escritura que explora seriamente la importancia de una experiencia, idea, u observación

reflective essay: an essay in which the writer explores the significance of an experience or observation

ensayo reflexivo: ensayo en que el autor explora la importancia de una experiencia u observación

refrain: a regularly repeated word, phrase, line, or group of lines in a poem or song

estribillo: palabra, frase, verso, o grupo de versos de un poema o canción que se repite con regularidad

repetition: the use of the same words or structure over again

repetición: uso de las mismas palabras o estructura una y otra vez

research: (v.) the process of locating information from a variety of sources; (n.) the information found from investigating a variety of sources

investigar: (v.) proceso de buscar información en una variedad de fuentes; *también*, **investigación** (n.) información que se halla al investigar una variedad de fuentes

resolution: the outcome of the conflict of a story, when loose ends are wrapped up

resolución: resultado del conflicto de un cuento, cuando se atan los cabos sueltos

revision: a process of evaluating a written piece to improve coherence and use of language; *see also* local revision, global revision

revisión: proceso de evaluar un texto escrito para mejorar la coherencia y el uso del lenguaje; *ver también* revisión local, revisión global

rhetic: the art of using words to persuade in writing or speaking

retórica: el arte de usar las palabras para persuadir en la escritura u oralmente

rhetorical question: a question asked to emphasize a point or create an effect; no answer is expected

pregunta retórica: pregunta que se hace para enfatizar un punto o crear un efecto; no se espera una respuesta

rhyme: the repetition of sounds at the ends of words

rima: repetición de sonidos al final de las palabras

rhyme scheme: a consistent pattern of end rhyme throughout a poem

esquema de la rima: patrón consistente de una rima final a lo largo de un poema

rhythm: the pattern of stressed and unstressed syllables in spoken or written language, especially in poetry

ritmo: patrón de sílabas acentuadas y no acentuadas en lenguaje hablado o escrito, especialmente en poesía

rising action: major events that develop the plot of a story and lead to the climax

acción ascendente: sucesos importantes que desarrollan la trama de un cuento y conducen al clímax

romantic: characterized by an appeal to what is heroic, adventurous, remote, mysterious, or idealized

romántico: caracterizado por apelar a lo heroico, aventurero, remoto, misterioso, o idealizado

S

science fiction: a genre in which the imaginary elements of the story could be scientifically possible

ciencia ficción: género en que los elementos imaginarios del cuento podrían ser científicamente posibles

search term: a single word or short phrase used in a database search

clave de búsqueda: una palabra o frase corta que se usa para investigar en una base de datos

secondary source: discussion about or commentary on a primary source; the key feature of a secondary source is that it offers an interpretation of information gathered from primary sources

fuelle secundaria: discusión o comentario acerca de una fuente primaria; la característica principal de una fuente secundaria es que ofrece una interpretación de la información recopilada en las fuentes primarias

sensory details: words or information that appeal to the five senses

detalles sensoriales: palabras o información que apelan a los cinco sentidos

sequence of events: the order in which events happen

secuencia de los sucesos: orden en que ocurren los sucesos

setting: the time and the place in which a narrative occurs

ambiente: tiempo y lugar en que ocurre un relato

short story: a work of fiction that presents a sequence of events, or plot, that deals with a conflict

cuento corto: obra de ficción que presenta una secuencia de sucesos, o trama, que tratan de un conflicto

simile: a comparison between two unlike things, using the words *like* or *as*

simil: comparación entre dos cosas diferentes usando las palabras *como* o *tan*

slogan: a catchphrase that evokes a particular feeling about a company and its product

eslogan: frase o consigna publicitaria que evoca un sentimiento en particular acerca de una empresa y su producto

speaker: the voice that communicates with the reader of a poem

hablante: la voz que se comunica con el lector de un poema

speaking: the process of sharing information, ideas, and emotions using verbal and nonverbal means communication

hablar: proceso de compartir información, ideas y emociones usando medios de comunicación verbales y no verbales

stage directions: instructions an author places in a script to tell the actors how to perform a scene

direcciones escénicas: las instrucciones que un autor incluye en un guion para decirle al actor cómo interpretar una escena

stanza: a group of lines, usually similar in length and pattern, that form a unit within a poem

estrofa: grupo de versos, normalmente similares en longitud y patrón, que forman una unidad dentro de un poema

stereotype: a fixed, oversimplified image of a person, group, or idea; something conforming to that image

estereotipo: imagen fija y demasiado simplificada de una persona, grupo, o idea; algo que cumple esa imagen

structure: the way a literary work is organized; the arrangement of the parts in a literary work

estructura: la manera en que la obra literaria está organizada; la disposición de las partes en una obra literaria

subjective: influenced by personal opinions or ideas

subjectivo: influenciado por opiniones o ideas personales

subordinate: (*n.*) a person of lower rank; (*v.*) to make something less important; (*adj.*) a relationship in which something is less important than or lower than another thing

subalterno/a: (*sust.*) persona que ocupa un rango inferior; subordinar: (*v.*) clasificar algo como menos importante; subordinado/a: (*adj.*) una relación en la cual una cosa tiene menos importancia respecto a otra cosa

subplot: a secondary plot that occurs along with a main plot

trama secundaria: argumento secundario que ocurre conjuntamente con un argumento principal

summarize: to briefly restate the main ideas of a piece of writing

resumir: reformular brevemente las ideas principales de un texto escrito

symbol: an object, a person, or a place that stands for something else

símbolo: objeto, persona, o lugar que representa otra cosa

symbolism: the use of symbols

simbolismo: el uso de símbolos

synonyms: words with similar meanings

sinónimos: palabras con significados semejantes

syntax: the arrangement of words and the order of grammatical elements in a sentence; the way in which words are put together to make meaningful elements, such as phrases, clauses, and sentences

sintaxis: la disposición de palabras y el orden de los elementos gramaticales en una oración; la manera en que se organizan las palabras para formar elementos con significado, como frases, cláusulas, y oraciones

T

talking points: important points or concepts to be included in a presentation

puntos centrales: puntos o conceptos importantes a incluirse en una presentación

tall tale: a highly exaggerated and often humorous story about folk heroes in local settings

cuento increíble: cuento muy exagerado y normalmente humorístico acerca de héroes folclóricos en ambientes locales

target audience: the specific group of people that advertisers aim to persuade to buy

público objetivo: grupo específico de personas a quienes los publicistas desean persuadir de comprar

tempo: the speed or rate of speaking

ritmo: velocidad o rapidez al hablar

text features: the elements of a text designed to help locate, understand, and organize information

características del texto: los elementos de un texto que están diseñados para ayudar a ubicar, entender, y organizar la información

textual evidence: quotations, summaries, or paraphrases from text passages to support a position

evidencia textual: citas, resúmenes, o paráfrasis de pasajes de texto para apoyar una posición

theme: the central idea, message, or purpose of a literary work

tema: idea, mensaje, o propósito central de una obra literaria

thesis statement: a sentence, in the introduction of an essay, that states the writer's position or opinion on the topic of the essay

enunciado de tesis: oración, en la introducción de un ensayo, que plantea el punto de vista u opinión del autor acerca del tema del ensayo

tone: a writer's or speaker's attitude toward a subject

tono: actitud de un escritor u orador hacia un tema

topic sentence: a sentence that states the main idea of a paragraph; in an essay, it also makes a point that supports the thesis statement

oración principal: oración que plantea la idea principal de un párrafo; en un ensayo, también plantea un punto que apoya el enunciado de tesis

transitions: words or phrases that connect ideas, details, or events in writing

transiciones: palabras o frases que conectan ideas, detalles, o sucesos de un escrito

TV news story: a report on a news program about a specific event

documental de televisión: reportaje en un programa noticioso acerca de un suceso específico

U

utopia: an ideal or perfect place

utopía: lugar ideal o perfecto

V

valid: believable or truthful

válido: creíble o verídico

verse: a unit of poetry, such as a line or a stanza

verso: unidad de la poesía, como un verso o una estrofa

visual delivery: the way plot, character, and conflict are expressed on stage through gestures, movement, and facial expression

presentación visual: la manera en que el argumento, los personajes, y el conflicto se expresan en el escenario a través de los gestos, movimientos y expresiones faciales

voice: a writer's distinctive use of language

voz: uso distintivo del lenguaje por parte de un escritor

vocal delivery: the way words are expressed on stage, through volume, pitch, rate or speed of speech, pauses, pronunciation, and articulation

presentación vocal: la manera en que se expresan las palabras en el escenario, a través del volumen, tono, ritmo o velocidad del discurso, pausas, pronunciación, y articulación

voice-over: the voice of an unseen character in film expressing his or her thoughts

voz en off: voz de un personaje de una película, que no se ve pero que expresa sus pensamientos

volume: the degree of loudness of a speaker's voice or other sound

volumen: grado de intensidad sonora de la voz de un orador o de otro sonido

W

wordplay: a witty or clever verbal exchange or a play on words

juego de palabras: intercambio verbal ingenioso u ocurrente o un juego con palabras

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